

STORY LINE BRIEF

- 1 H. Tel. S.U.
 2 C.A. (General) Drama Group
 3 H. Tel. S.U.

From: Robert Holmes

Room No. & Building: 505 Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
 3. Head of Television Script Unit.

Date: 29.11.74

~~I would~~ ^{should} like to commission the following Storyline/Treatment
 (delete as appropriate)

THE ENEMY WITHIN

Project No. Exp. No.

02345/0912/5

Series Title and code:

DOCTOR WHO

Target Delivery Date:

December 6th, 1974

Title and Episode Number (if applicable) of Proposed Storyline:

Doctor Who - The Enemy Within

Producer:

PHILIP HINCHCLIFFE

Author:

TERRY NATION

Theme:

The Enemy Within - four-part serial
 Science fiction adventure

Length of Proposed Television Play:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

From C.A.(GEN)D.G.TEL

To U. Tel. S.U.

I have pointed out to Organiser Serials
 that the title "THE ENEMY WITHIN" is also
 the title of a BBC 2 play which is due
 for a repeat showing in autumn 1975.

Signed..... (Producer)

Robert Holmes

(Script Editor)

An Leslie

4/12/74

STORY LINE BRIEF*(Enter delivery date before despatch)*From: **Robert Holmes**Room No. & Building: **505 Union House**

Telephone Extn:

To: Copyright Department

Date of Brief: **29.11.74**

This is to notify delivery of the following Storyline/Treatment

THE ENEMY WITHIN~~XXXXXXXXXX~~ Project No. **Exp. No.****02345/0912/5**

Series Title and code:

DOCTOR WHO

Target Delivery Date:

December 6th, 1974

Actual Delivery Date:

11.12.74

Title and Episode Number (if applicable) of Proposed Storyline:

Doctor Who - The Enemy Within

Producer:

PHILIP HINCHCLIFFE

Author:

TERRY NATION

Theme:

**The Enemy Within - four-part serial
Science fiction adventure**

Length of Proposed Television Play:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

Signed..... (Producer)



(Script Editor)

Copy to Robert Holmes, 505 U.H.

~~H.TEL.S.U.~~

~~C.A.GEN.D.G.TEL.~~

O.A.SERIALS.D.TEL.

132 3

01/OT/ET

Ext:

12th December 1974

Dear Roger,

DR. WHO : THE ENEMY WITHIN

I understand that Terry Nation has written a storyline for a possible DR.WHO serial in 4 x 24-minute episodes at present entitled THE ENEMY WITHIN.

For this work the BBC can offer him a fee of £ , payable on agreement. If we should decide to commission a full script from him the storyline fee will be deducted from the fee to be negotiated for the full scripts under our normal terms and conditions.

Would you please let me know if this is acceptable?

Yours sincerely,

(Ben Travers)

Assistant Head of Copyright

Roger Hancock, Esq.,
Roger Hancock Ltd.,
8 Waterloo Place,
London, S.W.1.

Agd. 18/12/74

vjf.

Philip Hinchcliffe

505 Union House

January 22nd, 1975

BARRY LETTS; DOCTOR WHO 4F

H. Serials

As I discussed with you the other day, I would very much like Barry Letts to direct a Doctor Who story next season. The engagement period would be from June 2nd, 1975 - until approximately September 16th, 1975. Could I please ask you to make a formal request to H. Series.

.....
Philip Hinchcliffe

STORY LINE BRIEF

- 1 H. Tel. S.U.
2 C.A. (General) Drama Group
3 H. Tel. S.U.

From: Robert Holmes

Room No. & Building: 505 Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: 13.2.75

I would like to commission the following Storyline/Treatment
(delete as appropriate)

RETURN TO SUKANNAN

Project No: 02345/
Exp. 0936-39

Series Title and code:

DOCTOR WHO 4J

Target Delivery Date:

14.2.75

Title and Episode Number (if applicable) of Proposed Storyline:

4 four part serial 'Return to Sukannan'

Producer:

Philip Hinchcliffe

Author:

Terry Nation

Theme:

Doctor Who - science fiction adventure

Length of Proposed Television Play:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

Signed..... (Producer)

Robert Holmes

(Script Editor)

Copy to: Robert Holmes 505 Union House
H.Tel.S.U.
~~C.A.Gen.D.G.Tel.~~
O.Serials.D.Tel.

1
2
131
4
5

Reference: 01/CT/BT
Ext:

19th February 1975

Dear Roger,

DOCTOR WHO : 'RETURN TO SUKANNAN'

Terry Nation

We should like to commission Terry Nation to write an outline treatment for a possible Doctor Who Serial in 4 x 24-minute episodes at present entitled 'Return to Sukannan', which has already been delivered.

For this work the BBC can offer him a fee of £ , payable on agreement. If we should decide to commission the full scripts from him, the £ outline treatment fee will be deducted from the fee to be negotiated for the full scripts, under our normal terms and conditions.

Would you please let me know whether this is acceptable?

Yours sincerely,

(Ben Travers)
Assistant Head of Copyright

Roger Hancock Esq.,
Roger Hancock Ltd.,
8 Waterloo Place,
Fall Mall,
London, SW1Y 4AW.

Agd 21/2/75

CB/1928

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 H. Tel. S.U.

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Head of Television Script Unit.

Date: February 27th, 1975

I would like to commission the following

Original/Dramatisation/Adaptation/Translation
~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~

Doctor Who 'The Kraals' (working title)

Project No: XXXXXXXX Exp. 02345/0912	Series Title and code: DOCTOR WHO
Target Delivery Date: 14th April, 1975	
Title: Episode one	
Producer: Philip Hinchcliffe	Author: Terry Nation
Theme: Science fiction adventure	
Length: 4 x 24'	
Notes re Fee etc: Roger Hancock, Ltd.	

Signed *Philip Hinchcliffe*
(Producer)

(Script Editor)

CB/1927

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
 2 C.A. (General) Drama Group
 3 H. Tel. S.U.

From: **Philip Hinchcliffe**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
 3. Head of Television Script Unit.Date: **February 27th, 1975**I would like to commission the following Original/~~Dramatisation/Adaptation/Translation~~~~Expenditure~~ **Doctor Who 'The Kraals'** (working title)

Project No:

Series Title and code:

Exp.

DOCTOR WHO**02345/0913**

Target Delivery Date:

14th April, 1975

Title:

Episode two

Producer:

Philip Hinchcliffe

Author:

Terry Nation

Theme:

Science Fiction Adventure

Length:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.Signed *Philip Hinchcliffe*
 (Producer)

(Script Editor)

CB/1929

COMMISSIONING BRIEF

- 1 H. Tel S.U.
 2 C.A. (General) Drama Group
 3 H. Tel. S.U.

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
 3. Head of Television Script Unit.

Date: February 27th, 1975

I would like to commission the following Original ~~Dramatisation/Adaptation/Translation~~

Doctor Who 'The Kraals' (working title)

~~Project~~ No:
 Exp. 02345/0914

Series Title and code:
 DOCTOR WHO

Target Delivery Date:
 April 14th, 1975

Title:

Episode Three

Producer:
 Philip Hinchcliffe

Author:
 Terry Nation

Theme:

Science fiction adventure

Length:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

Signed *Philip Hinchcliffe*
 (Producer)

.....
 (Script Editor)

CB/1930

COMMISSIONING BRIEF

- 1 H. Tel. S.U.
 2 C.A. (General) Drama Group
 3 H. Tel. S.U.

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
 3. Head of Television Script Unit.

Date: February 27th, 1975

I would like to commission the following Original/ ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~

Doctor Who 'The Kraals' (working title)

Project No: XXXXX Exp. 02345/0915	Series Title and code: DOCTOR WHO
Target Delivery Date: April 14th, 1975	

Title:

Episode four

Producer:

Philip Hinchcliffe

Author:

Terry Nation

Theme:

Science fiction adventure

Length:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd

Signed.....
 (Producer)

.....
 (Script Editor)

March 3rd, 1975

Dear Terry,

I understand you had a chat with Bob and that you are both Happy and so I look forward to receiving scripts as soon as possible!

I just thought it worth reiterating the general points I mentioned when we met - namely, to reduce the filming content to not more than five minutes per episode; to make Sarah Jane more adventurous and intelligent and to increase her role at the expense of Harry's in this particular story. Another point worth mentioning is to make sure the Doctor is always at the centre of the action with plenty to do and to make him the dominant character in all his scenes. This is something Jon Pertwee naturally achieved but I think we need to help Tom a little in the writing.

Please give me a ring if you have any problems, queries etc.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe

Terry Nation, Esq.,

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service **BBC-1**

Date of issue **20.3.75**

1885 BT

Author if different from Payee **TERRY NATION**

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	25-31
--------------	-------

Payee Name	32-61
	Roger Hancock Ltd.,

Address

**8 Waterloo Place,
Pall Mall,
London, SW1Y 4AW.**

Copy to Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.DTEL.

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
	106			
023450912	£			DR. WHO : THE KRAALS
023450913	£			4 x 24-minute tv scripts
023450914	£			1st ½ fee - script 1 - (less £)
023450915	£			1st ½ fee - script 2
	£			1st ½ fee - script 3
	£			1st ½ fee - script 4

Authorisation.....

From: Assistant Head of Copyright

Room No. &
Building:

308, 16 Lang. St.

Tel.
Ext.:

date: 20.3.75

Subject: DR. WHO : THE KRAALS

Brief of: 27.2.75

To: Philip Hinchcliffe

Copy to: H.TEL.S.U.

O.SERIALS.DTEL

Terms have been agreed as follows:

Author: Terry Nation

Basic fee: £ each (less £
pd for storyline)

Title: THE KRAALS

Type of Agreement: Guild Series C

Project/Expenditure No: 23450912-5

Overseas Rights: " "

Duration: 4 x 24'

The fee is payable in this case four 1st $\frac{1}{2}$ fees payable now remaining fees
p'ble on acceptance of scripts

Please let me have details of delivery and acceptance in due course.

(Ben Travers)

N.B. Method of payment as agreed between A.H.Cop - you - and the agent

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

April 14th, 1975

DOCTOR WHO 4J. Weeek 33 and 35. Director Jeins 2.6.75.

Scenic Design Manager

I had a word with one of your assistants about a designer for this show and he mentioned that Graham Oakley seemed to be free during this period. Although he has never done a Doctor Who before I think he would be weal worth a try and perhaps you could mention it to him to see if he is interested.

As I think I mentioned before I am still very keen to bring Barry Newbry and Jeremy Bear back on the programme if every they were to fall available.

.....
Philip Hinchcliffe

May 6th, 1975

Dear Terry,

Many thanks for the scripts - will
be in touch with you soon.

Best wishes,

Yours sincerely,

Dictated by Philip Hinchcliffe and
signed in his absence by:

Ann C. Smith
Secretary

Terry Nation, Esq.,

Copy to: Roger Hancock, Esq.,

May 28th, 1975

Dear Terry,

Bob and I have been working on 'The Enemy Within' and to be frank we feel the scripts will require a fair amount of rewriting. One of the major problems is the amount of film still required to do justice to the story. Matching studio exteriors with location filming is a difficult and expensive business and I don't think the final result would be very good. Also with 13 interior sets and 6 exterior sets the story is too costly and impractical as it stands. If you remember we also wanted the Kraal or Sobran side of the story built up a little more and I think it must be developed further in that direction.

At this late stage I think it is probably easier for Bob to attempt these revisions himself and perhaps you could let me know if you have any reservations about this.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe

Terry Nation Esq.,

EPISODE ONE

Unchanged except towards the end. After the Doctor has passed the immobile guard, on his way into the Defence Complex, the man's head turns stiffly and he gazes after the Doctor.

Crayford is in the office when an urgent buzzer sounds. Kraal Stygron speaks through the intercom. Does Crayford have any random units operating? Crayford checks, answers no. The Kraal tells him an apparent random unit has just entered the complex. Crayford goes to the door, spots the Doctor coming down the passage, steps back behind the door and waits for the Doctor to enter.

Sarah, when she gets to the Complex, does not meet Harry. She sees the Doctor being led off under guard and follows. Immediately it is safe, she moves to the door of the detention cell to release the Doctor. While she is operating the cumbersome locking system, a panel opens briefly behind her. We see a Kraal eye watching her.

EPISODE TWO

The Kraal eye disappears as Sarah frees the Doctor.

Crayford gets another intercom call. This time anxious, puzzled, indicating Stygron's mounting concern that something is going wrong at this late stage. A second random unit inside the Complex - and apparently in league with the first!

The Doctor and Sarah are compelled to hide as the building comes alive with armed troops hunting for them.

Crayford, meantime, has checked the files and found records on the Doctor. He reports what he has learned to Stygron. The Kraal orders an intensive search. He cautions that the intruders must be taken alive for interrogation.

This last instruction, instantly tele-waved on to all troops, saves Sarah and the Doctor. They had popped out of hiding to greet their old friend, Benton. He, strangely, doesn't recognise them and is about to mow them down. In the brief confusion as he adjusts to his new programming, the fugitives leg it round the corner...

Into the 'All Passes Must Be Shown' area. They shelter again and Benton's posse follows him out through the entrance. The Doctor now has a theory that the occupants of the Space Defence Station and the nearby village have been taken over by Dominators.

The Doms are an alien race possessing incredible mesmeric powers. If one has landed in the area he may be the precursor of an invasion force. The Doctor has long known about the Doms but believed them incapable of the necessary technological ability that would make them a galactic threat. However, all that he has seen indicates a section of humanity under total hypnotic control...They must reach a civilian telephone and get a warning out of the area.

Telecine. (Woods) The Doctor and Sarah speeding along. The baying of bloodhounds coming inexorably closer. Sarah is becoming

a liability. The Doctor takes her jacket, conceals her up a tree, and runs on alone - trailing her jacket - to lead the pursuit away.

Sarah watches the soldiers and their dogs pass. She shins down and heads straight for the village. Crayford and a mechanic come out of the bushes and follow her....(2 min sequence)

The Doctor confounds his pursuers by dispersing a packet of stink bombs which he is fortuitously carrying in his capacious pockets. (We may see this or he may retail it subsequently) He reaches the village. The only public call box is out of order.

An army ambulance passes. The Doctor ducks out of sight, recognising Crayford seated beside the driver. He goes to the pub where he remembers there was a telephone. The bar is empty. Again he tries to make a call. But this 'phone, too, is dead. The Doctor's suspicions are aroused. Then Morgan comes in. He appears perfectly normal but regrets it's past closing time. The Doctor says he arranged to meet a young friend, a Miss Smith, at the Inn. If he can wait a few minutes...? He mentions the dead telephones. Morgan says all the lines were brought down by a gale the previous night.

While they talk we cut outside to show a group of mechanics advancing towards the Inn.

Back at the Complex, Crayford is entering beside a sheeted, stretcher-borne figure. He orders the stretcher-bearers to the Assessment Centre and contacts Stygron on the intercom. This is the scene (at present in Episode One) in which he proposes to give the Doctor limited freedom in order to test the duplicates. Stygron agrees.

The mechanics move away from the Inn.

The Doctor is still at the pub when Sarah enters. He is relieved to see her and says they must go at once to the Tardis and try to send a radio warning. He returns her jacket to her and watches as she buttons it the wrong way.

Telecine. (Woods) No Tardis, of course. The Doctor is at first puzzled. Then he asks Sarah for the key. She doesn't have it, of course...because the real Sarah didn't have it. The whole thing now falls into place. The Doctor knows he is in the middle of a simulation. He grabs 'Sarah' and, shaking her, demands to know the truth. She pulls away, falls, and as she rolls over the front of her face falls off, revealing the wiring beneath...

OUTLINE OF EPISODE THREE:

Reprise end of 2. The android Sarah attempts to shoot the Doctor who manages to escape.

In the Kraal Chamber Stygron calls the experiment to a halt and tells Crayford to evacuate all the androids from the fake village. Meanwhile the Doctor has reached the village in his search for the real Sarah. He is ambushed and left for dead by a Kraal who then leaves a matter-dissolving bomb and departs.

In the Kraal chamber Sarah has seen what has happened to the Doctor and manages to escape. In a race against time she gets back to the village and revives the Doctor. They both escape in the nick of time just as Stygron detonates the village. They are immediately taken prisoner and locked up in a cell in the Kraal control centre. An android guard is posted. Stygron reveals that he is going to test a lethal water borne virus on the two prisoners.

Meanwhile the Kraal invasion plans are moving forward.

Crayford enters the cell and boasts to the Doctor about the coming invasion of Earth. After he has gone the Doctor, realising it is vital they should escape and somehow warn Earth, suggests a way of knocking out the android guard. Before he has time to do this he is led away to the disorientation chamber. Sarah, however, manages to blow up the android, according to the Doctor's instructions, and then escapes. She finds the Doctor in the disorientation chamber and releases him.

Stygron and the other Kraals have gone to supervise the loading of the invasion cylinders into Crayford's spaceship. The plan is that Crayford, returning to Earth, will release the android containers inside earth's atmosphere. The Doctor realises their only hope of getting back to Earth without the Tardis is to stow away in these containers. They penetrate the loading bay and open two containers for themselves - in the second they find a substitute Doctor! At that moment the final moments of the countdown begin and they have to seek shelter from the enormous G-forces of take-off.

The rocket blasts off and the Doctor and Sarah start to be crushed by the forces of gravity.

-----oOo-----

OUTLINE OF EPISODE FOUR:

Reprise end of 3. The Doctor and Sarah survive the initial terrors of the take-off.

We go to the Space Defence Station on Earth and hear Crayford far out in space making radio contact with his home base.

Aboard the spaceship the Doctor and Sarah face with some trepidation their coming ordeal of plummeting to Earth in the containers. On Earth's scanner screens the containers are detected but are so small as to be taken for meteorites. We see the first of the containers skidding over the trees and into the bed of the quarry.

Crayford's spaceship touches down on schedule and Brig. Faraday and Sgn. Lt. Sullivan go aboard the craft to meet Crayford. The Brig. and Harry are immediately apprehended and replaced by android replicas.

Meanwhile the androids who have arrived by container are making their way into key positions within the defence complex. The Doctor and Sarah, now reunited, are trying to alert the Earth authorities to the secret nature of the invasion.

After a good deal of confusion concerning the identity of various station personnel, the Doctor devises an instrument that will detect androids from humans. The Brig. and Harry are revealed to be substitutes and the Doctor manages to get to the part of the spaceship where the replaced humans, including the Brig. and Harry, are being held. He releases them and then by turning the station's radio telescopes into transmitters he is able to send a jamming signal which effectively stops the androids in their tracks.

Through the Doctor Crayford has discovered for the first time the true nature of the Kraal invasion plan. Stygron's plan was by using the androids, to disseminate a lethal virus through the water systems of the world to destroy the human population. Crayford had believed that no human beings would be killed.

Stygron, seeing that the Doctor has foiled his plan, orders Crayford to take the flask containing the virus culture out of the rocket. Crayford refuses and there is a struggle during which the flask is broken and Crayford dies as a result of being contaminated. At this point the Doctor enters and there is a struggle before the Doctor is killed by Stygron. The Kraal leader is himself contaminated in this last battle and dies in agony.

All this is seen by Brigadier Faraday, Harry Sullivan and Sarah watching on a monitor from the safety of the scanner room. They are amazed when the Doctor enters and tells them to stop gawping and get on with the task of creating a radio-active cloudscreen in the higher limits of the atmosphere. He explains that he had programmed his own replica to enter the rocket for the final showdown with Stygron. The cloud of radiation will form a barrier through which the Kraals - already over-exposed to the natural radiation of their own planet - will not dare pass.

THE END

June 9th, 1975

Dear Dudley,

As you may have heard, Barry Letts is directing the next 'Doctor Who' after David Maloney and he would very much like you to work with him if this is possible. The recording dates are August 11/12th and August 25th/26th. In fact you will be doing three shows in a row so perhaps you could let me know whether this is practicable as far as you are concerned. Needless to say I would be very keen for you to do it.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe

Dudley Simpson, Esq.,

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

Date: February 27th, 1975

Original/Dramatisation/Adaptation/Translation
~~XXXXXXXXXXXXXXXXXXXX~~

Doctor Who 'The Kraals' (working title)

Project No: Exp. 02345/0912	Series Title and code: DOCTOR WHO	
Target Delivery Date: 14th April, 1975	Actual Delivery Date:	Acceptance Date: 11.6.75

Title: Episode one

Producer: Philip Hinchcliffe

Author: Terry Nation

Theme: Science fiction adventure

Length: 4 x 24'

Notes re Fee etc:
Roger Hancock, Ltd.Signed.....
(Producer).....
(Script Editor)

Accepted/Rejected by.....

CB/ 1927

FILE COPY

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

Date: February 27th, 1975

Original/ ~~Dramatisation~~/ ~~Adaptation~~/ ~~Translation~~~~XXXXXXXX~~ Doctor Who 'The Kraals' (working title)

Project No:

Exp.

02345/0913

Series Title and code:

DOCTOR WHO

Target Delivery Date:

14th April, 1975

Actual Delivery Date:

Acceptance Date:

11.6.75

Title:

Episode two

Producer:

Philip Hinchcliffe

Author:

Terry Nation

Theme:

Science Fiction Adventure

Length:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

Signed.....
(Producer).....
(Script Editor)

Accepted/Rejected by.....

CB/ 1929

FILE COPY

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

Date: February 27th, 1975

Original/ ~~Dramatisation~~/ ~~Adaptation~~/ ~~Translation~~

Doctor Who 'The Kraals' (working title)

Project No: Exp. 02345/0914	Series Title and code: DOCTOR WHO	
Target Delivery Date: April 14th, 1975	Actual Delivery Date:	Acceptance Date: 11.6.75

Title: Episode Three

Producer: Philip Hinchcliffe

Author: Terry Nation

Theme: Science fiction adventure

Length: 4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd.

Signed.....
(Producer).....
(Script Editor)

Accepted/Rejected by.....

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

Date: February 27th, 1975

Original/Dramatisation/Adaptation/Translation

Doctor Who 'The Kraals' (working title)

Project No:
Exp. 02345/0915

Series Title and code:

DOCTOR WHO

Target Delivery Date:
April 14th, 1975

Actual Delivery Date:

Acceptance Date:

30.5.75

11. 6. 75

Title:

Episode four

Producer:

Philip Hinchcliffe

Author:

Terry Nation

Theme:

Science fiction adventure

Length:

4 x 24'

Notes re Fee etc:

Roger Hancock, Ltd

Signed..... (Producer)

(Producer)

(Script Editor)

Accepted/Rejected by

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service EBC-1 Date of issue 16.6.75

2091 BT

Author if different
from Payee Terry Nation

COPYRIGHT DEPARTMENT
PAYMENTS

Payee number	25-31

Payee Name	32-61
	<u>Roger Hancock Ltd.</u>

Address

8 Waterloo Place,
Fall Mall,
London, SW1Y 4AW.

Copy to Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.D.TEL.

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
023450912	106	£		DR. WHO : THE KRAALS
023450913		£		4 x 24-minute scripts
023450914		£		2nd half fee - script 1 (less £)
023450915		£		2nd half fee - Script 2
		£		2nd half fee - Script 3
		£		2nd half fee - Script 4

Authorisation.....

From: Assistant to Barry Letts

Room No. 8

Building: 408 Threshold

Tel.

Ext.:

date: 19th June 1975

Subject: PRELIMINARY MEETING WITH DESIGNER, COSTUME DESIGNER and
VISUAL EFFECTS

To: Len Hutton

John Friedlander
Philip Lindley
Barbara Lane
Sylvia Thornton
Office/File

Attached is a list of information discussed at the above meeting
yesterday afternoon, 18th June.

Joy Sunday
(Assistant to Barry Letts)

P.S: Visual Effects form to follow at a later date.

VISUAL EFFECTS INFORMATION

1. EP.1/pg.4
FILM Energy force metre with scale -
lightmetre size - with moving
register (FILM)
2. EP.4 Pocket instrument to detect Androids -
distinguishable from above - possible
flashing light
3. EP.1/pg.6
FILM ANDROID MECHANICS: 4 special tube
attachments for smoke effect from
index finger seen in LS (FILM)
4. EP.1
FILM 1 special hand + part of arm (JOHN FRIEDLANDER)
with index finger to "shoot bullets" (FILM)
5. EP.1
FILM 1 dozen bullet impact effects (FILM)
6. EP.1/pg.30
FILM Cut-away model of mechanic's shoulders
with special helmet with visor that
when lifted, reveals internal working
(Kraal technology) (LEN HUTTON)
Wardrobe to supply helmet and costume
information (FILM)
7. EP.2/pg.50
FILM ANDROID 'SARAH': Top half of female
dummy with special head which rolls -
hits rock + face falls off (JOHN FRIEDLANDER)-
make face of fibre glass covered with rubber)
Reveals skull-like head cavity with "eyes"
and wiring (LEN HUTTON) (FILM)

N.B: Wardrobe to supply information re
costume

Make-up to supply duplicate wig and
make-up face
8. EP.3 ANDROID 'GUARD': On back of actual guard,
puffs of smoke + sparks
9. EP.3 Dummy Guard back for cut-in of small ex-
plosion which reveals internal chest
instruments (Kraal technology) of No.8

N.B: Wardrobe to supply necessary parts
of uniform
10. EP.3 Spark generator box for destruction of
Android Guard (STUDIO)

11. EP.4 Kraal Gun for death of Guy Crayford
12. EP.4 Death of Stygggron:
JOHN FRIEDLANDER make duplicate of
Kraal head
LEN HUTTON supply A + B fluid for foam
effect of virus contamination
13. EP.3
MODEL FILM
shot at)
Burrow &)
Hardwick) Destruction of fake village - photo blow-up
of actual location to disintegrate + reveal
Kraal landscape
14. EP.3
MODEL FILM Guy Crayford's spaceship takes off from
Kraal planet launch area
15. EP.4 3 Scale models of cannisters for landing
sequence to be used on CSO background
with specially shot TK
16. EP.2/pg.49
FILM Plastic piece of tree or something -
(LEN HUTTON thinking about it)
17. EP.2 Free-standing holder of skeleton dartboard
for reverse camera angle of Pub scene
18. EP.2 DISORIENTATION ROOM :
a) Special effect projection on walls -
still to be discussed when all 4 scripts
available
b) Dentist X-ray-type disorientation
gadget to be discussed further
- 19) EP.1 STYGGRON COSTUME :
Head)
Hands) - JOHN FRIEDLANDER
Costume-BARBARA LANE
20. EP.3 Kraal-matter dissolving bomb with timing
slider
21. EP.4 Radar scanner screen with effect of ap-
proaching meteorites
22. EP.4 Kraal flask of lethal virus to contain
A + B fluid - to foam when broken

23. EP.4
FILM

Radio telescopes + Space rockets for
glass shot of establishing Space De-
fence Station

Radio telescopes to turn downwards

= = = = = oOo = = = = =

PROG. TITLE "DR. WHO" 4J				ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title THE ENEMY WITHIN				Distribution To:		Denotes Recipient Room No. and Building	
Proj. No(s) 02345/2041-4		Prod. Costing Wk(s)		Contracts Asst.: Nansi Davies		S.205, S.H.	
Dept. DRAMA (SERIALS)		Channel BBC-1		Room No.		Building	
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Week(s) 33 35		Tel Ext.		File Copy	
Filming date(s) 21-25 July 1975		Week(s) 30		Room No. 505 408 322		Building Union Threshold Sc.Bl, TC	
Producer PHILIP HINCHCLIFFE		Director BARRY LETTS		Designer PHILIP LINDLEY		Date 20.6.1975	

RECORDING TIMES 19.30 - 22.00 each prog. PROGRAMME DURATION 25' 00" ALLOCATION FOR ARTISTS £ t.b.a.

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)
 Episodes 1 + 2: 31st July plus 1st, 2nd, 4th, 5th, 6th, 7th, 8th + 9th Aug.
 STUDIO (1): MONDAY, 11th August 1975
 (2): TUESDAY, 12th August 1975
 Episodes 3 + 4: 13th, 14th, 15th, 16th, 18th, 19th, 20th, 21st, 22nd + 23rd August
 STUDIO (3): MONDAY, 25th August 1975
 TUESDAY, 26th August 1975

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)
FILMING: 21st OR 22nd to 25th July 1975 inclusive
 Location + times to be confirmed

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
S TOM BAKER c/o London Management		DR. WHO	Film/Studio ✓ Ep.1-4 incl
S ELISABETH SLADEN c/o Joseph + Wagg		SARAH	Film/Studio ✓ Ep.1-4 incl
MILTON JOHNS ✓ c/o Hilda Physick		GUY CRAYFORD	Film /Studio Only ✓ Ep.1-4 incl
S CIAN MARTER ✓ c/o David Preston		HARRY SULLIVAN	Studio Only ✓ Ep.2-4 incl
SC JOHN LEVENE ✓ c/o Artistes Ass.(J.Garrood)		RSM BENTON 3/4	Studio Only ✓ Ep.2-4 incl
S MARTIN FRIEND c/o Arlington Ass.		STYGGRON (Full-head robe) - F: fm 23.7.75	Film/Studio ✓ Ep.1-4 incl
CS ROY SKELTON ✓ c/o Essanay		CHEDAKI (Marshall) (F/H N) 2/3: reh. fm 18-26.8.75	Studio Only Ep.2+3
SC MAX FAULKNER/Stunt c/o Havoc		RICHARD ADAMS CORPORAL /+ Ep.2 RELS 16/7/75 STUNT 22/7/75	Film/Studio/Stunt ✓ Ep.1,2,3+4 2/.....cont
Signature of Producer/Director			

PROG. TITLE "DR. WHO" 4J		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title THE ENEMY WITHIN		Page No.	2 *
Proj. No(s) 02345/2041-4			
NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
S PATRICK NEWELL ✓ c/o Peter Crouch		FARADAY (Colonel) - 14/8-26/8	Studio Only Ep.4
S DAVE CARTER ✓ c/o Artists Ass.		TECHNICIAN (1): GRIERSON - 20/8-26/8	Studio Only Ep.4
S HUGH LUND ✓ Direct-		TECHNICIAN (2) - 20/8-26/8	Studio Only Ep.4
S PETER WELCH ✓ c/o Peter Browne Mnt.		MORGAN F. 23/8.	Film/studio ✓ Ep.1+2
S TERRY WALSH - c/o Artists Ass. <i>stunt/rehe + days (3)</i>		Stunt + Fight EP.1(F) (to double) EP.4(S) - F: 21 + 22 July (Ep 1 + Ep 2) S: 20, 21, 22 + 26 Aug. - - + REHE 16/7/75	As advised Leap fm roof/dbl Fight arranger/dbl
S STUART FELL - c/o Havoc <i>stunt/rehe days (2)</i>		- KRAAL CHARGEHAND (FILM) 19/8-25/8	Studio Only Ep.3 (19th-25th Aug)
JOAN WOODGATE		2 DOG/SWODGAW WED. 23/7/75 (ROTWEILER/ s) (F) (HANDOVERS)	
HEATHER EMMANUAL c/o Irene Dawkins		TESSA Joy Sindall (Assistant to BARRY LETTS)	Studio Only Ep.4
Signature of Producer/Director:			

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. SERIALS DRAMA TELEVISION

FROM: Organising Assistant, Drama Serials, Television

ROOM NO: 402 Threshold Ext.

Date: 20th June 1975

SUBJECT: DRAMA SERIALS FILM EFFORT

Week 26 - 44

TO: F.O.M. Ian Brindle
Costume Effort: Denver Hall
Make-up Effort: Jo Young
Properties: Bruce Messenger
Scene Men: Bert Davies
C.A. (S.C.) D.G. Tel.
O.A. Design 330 Sc. Blk.

Drama Serials Producers & P.U.M.s (14)
Org. Serials
Asst. Servicing, Programme Planning:
Jancis Deacock
Senior Costume Designer, B'Ham:
Mrs. Hawkins
Make-up Supr. B'Ham: Miss. G. Arthy
Assts. Production, Programme Planning

Projected film effort for Drama Serials (as at 20.6.75) is as follows:-

<u>WEEK 26:</u>	Z Cars <u>OB</u> (1) Prometheus (B'Ham) Poldark B	Mon-Fri Mon-Fri Mon-Tues		200 m/h (zero 25) France Stage 3 A/B	175 m/h (zero 25)
<u>WEEK 27:</u>	Angels Z Cars <u>OB</u> (2) Prometheus (B'Ham)	Thurs-Fri Tues-Fri Mon-Fri		France	100 m/h (zero 26)
<u>WEEK 28:</u>	Z Cars <u>OB</u> (2) Z Cars <u>OB</u> (3)	Sat Wed-Fri			100 m/h (zero 28)
<u>WEEK 29:</u>	Z Cars <u>OB</u> (3) Z Cars <u>OB</u> (4)	Sat/Sun Thurs/Fri			100 m/h (zero 29)
<u>WEEK 30:</u>	Angels Z Cars <u>OB</u> (4) Dr. Who 4J Z Cars <u>OB</u> (5)	Wed Sat-Mon Tues-Fri Fri			250 m/h 100 m/h (zero 30)
<u>WEEK 31:</u>	Z Cars <u>OB</u> (5)	Sat-Tues			
<u>WEEK 32:</u>	Z Cars (6) Angels	Sat-Wed Mon			100 m/h (zero 31)
<u>WEEK 33:</u>	Poldark C Z Cars (7)	5 days Mon-Fri	Location		300 m/h (zero 32) 100 m/h (zero 32)
<u>WEEK 34:</u>	Z Cars <u>OB</u> (8) Poldark C	Tues-Fri Mon-Tues			100 m/h (zero 34) 25 m/h
<u>WEEK 35:</u>	North & South Z Cars <u>OB</u> (8) The Doll (B'Ham) Angels Z Cars <u>OB</u> (9)	Tues Sat Mon-Fri Mon Wed-Fri			100 m/h
<u>WEEK 36:</u>	Z Cars <u>OB</u> (9) The Doll Robin Hood Z Cars <u>OB</u> (10) Angels	Sat/Sun Mon-Fri Mon-Fri Thurs/Fri Wed/Thurs	D/N Location		100 m/h (zero 35) 100 m/h (zero 36)
<u>WEEK 37:</u>	Z Cars <u>OB</u> (10) The Doll Robin Hood Z Cars <u>OB</u> (11)	Sat-Mon Mon-Fri Mon-Fri Fri			100 m/h 100 m/h (zero 37)

WILL INTRODUCES PLEASE CHECK AND ADVISE ANY CHANGES TO THIS SCHEDULE TO O.A. SERIALS DEPT. TELEVISION

<u>WEEK 38:</u>	Robin Hood Z Cars <u>OB</u> (11)	Sat-Tues	100 m/h
<u>WEEK 39:</u>	Robin Hood Z Cars <u>OB</u> (12)	Sat-Wed	100 m/h 100 m/h (zero 38)
<u>WEEK 40:</u>	Robin Hood The Brothers (B'Ham) Z Cars <u>OB</u> (13)	Mon-Wed Mon-Fri	100 m/h 100 m/h (zero 39)
<u>WEEK 41:</u>	Robin Hood Poldark D How Green <u>OB</u> The Prince & the Pauper	Mon-Fri Tues-Fri Mon-Fri	100 m/h 300 m/h (zero 40) ?500 m/h (zero 40) ?400 m/h (zero 40)
<u>WEEK 42:</u>	How Green <u>OB</u> Robin Hood The Brothers (B'Ham) Poldark D The Prince & the Pauper	Sat-Tues Mon-Wed Mon-Fri Mon-Fri	100 m/h
<u>WEEK 43:</u>	North & South <u>OB</u> The Prince & the Pauper	Wed-Fri Mon-Fri	400 m/h
<u>WEEK 44:</u>	Dr. Who 4L <u>OB</u> The Brothers (B'Ham)	Mon-Fri Mon-Wed	500 m/h

Ruth Adams

Ruth Adams

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

June 23rd, 1975

DOCTOR WHO 4J

Ben Travers, Copyright

Could you please commission Dudley Simpson to write incidental music for the Doctor Who serial 4J 'The Enemy Within' by Terry Nation. It is a four-part serial being recorded in weeks 33 and 35. Project Numbers: 02345/2041/4.

.....
Philip Hinchcliffe

lnet

PROG. TITLE DR. WHO 4J				V.T. BOOKING						
Episode(s) / Sub. Title ONE of 4				RECORDING NO. VT. C/6H7/Box 787						
Proj. No(s) 02345/2041		Prod. Costing Wk(s)		Channel		Distribution		Denotes Recipient		No of Cop
Dept. DRAMA SERIALS		Studio		Thro: P. Wineman		Room No. and Building 407 Threshold		✓		4
Production day(s) and date(s)		Week(s)		To: F.A.C.		6055 T.C.		*		(4)
Filming date(s)		Week(s)		Production Office				*		(3)
Producer Director Designer		Room No.		Building		Tel. Ext.		File Copy		1
PHILIP HINCHCLIFFE BARRY LETTS								Date 25.6.75		*

RECORDING		COLOUR/MONO		Source TC 1		planning allocation	
Date and Times: Monday, 11th August ... 19.30 - 22.00							
Additional facilities: (tick as required)		Helical Scan Recording					
		Roll-back and mix.					
		Synchronous insert machine to playback					
		tape no					
		Special Instructions					
Specify machine type required for Helical Scan Recordings		Shibaden with Time Code please					

EDITING		hrs		CUT/ELECTRONIC	
Preferred date(s):					
Additional facilities					
TX DATE		FINAL DURATION			

SOUND DUB		via Studio		Date	
Length of		Hours for Rehearsal with Studio		(1 m/c)	
Time		Hours for Dub via Studio		(2 m/c's)	
Required		Hours for Review of Sound Dub		(1 m/c)	
		Hours for Dub Back to Master		(2 m/c's)	
		Hours for Final Review of Completed Programme		(1m/c)	

TRANSFER (tape to tape)		FROM		405		525		625		COLOUR		MONO	
		TO		Helical Scan		525		625		COLOUR		MONO	
Preferred Date(s)		Duration											
Special Instructions													
Specify machine type required for Helical Scan Recordings													

PLAYBACK			
Preferred date and time:			
Destination:		Viewer:	
Additional Information (include tape despatch instructions for helical scan recordings)			
Signed		PABX	

recording number of transfer	
VT /	
Accepted by Recording Unit F.A.C.	
BRUCE MARTIN	
Date	
Room 6055 T.C.	
Tel. Ext.	

Janet

PROG. TITLE				V.T. BOOKING			
DR. WHO 4J				RECORDING NO. VT.C1641/300791			
Episode(s) / Sub. Title TWO of 4				Distribution		Denotes Recipient	
Proj. No(s) 02345/2042		Prod. Costing Wk(s)		Thro: Dept. Org.:		Room No. and Building	
Dept. Drama Serials		Studio		P. Wineman		407 Threshold	
Production day(s) and date(s)		Week(s)		To: F.A.C.		6055 T.C.	
Filming date(s)		Week(s)		Production Office			
Producer		Room No.		Building		Tel. Ext.	
Director						File Copy	
Designer						Date	
Philip Hinchcliffe						25.6.75	
Barry Letts						*	
RECORDING				COLOUR/MONO Source TC 1			
Date and Times: Tuesday, 12th August ... all day 19.30 - 22.00				planning allocation			
Additional facilities: (tick as required) Helical Scan Recording Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions							
Specify machine type required for Helical Scan Recordings				Shibden with Time Code Please			
EDITING				hrs CUT/ELECTRONIC			
Preferred date(s):							
Additional facilities							
TX DATE				FINAL DURATION			
SOUND DUB				via Studio Date			
Length of Time Required				Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme			
TRANSFER (tape to tape)				FROM 405 525 625 COLOUR MONO TO Helical Scan 525 625 COLOUR MONO			
Preferred Date(s)				Duration			
Special Instructions				VT /			
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:				Viewer:			
Additional Information (include tape despatch instructions for helical scan recordings)				Accepted by Recording Unit F.A.C. BRUCE MARTIN Date Room 6055 T.C. Tel. Ext.			
Signed				PABX			

PROG. TITLE DR. WHO 4J				V.T. BOOKING			
Episode(s) / Sub. Title THREE of 4				RECORDING NO. VT. C/6HT/800898			
Proj. No(s) 02345/2043		Prod. Costing Wk(s)	Channel	Distribution Thro: Dept. Org.: P. Wineman		Denotes Recipient Room No. and Building 407 Threshold	
Dept. Drama Serials		Studio		To: F.A.C.		6055 T.C.	
Production day(s) and date(s)		Week(s)		Production Office			
Filming date(s)		Week(s)					
Producer Philip Hincholiffe		Room No.	Building	Tel. Ext.	File Copy		
Director Barry Letts					Date 25.6.75		
Designer					1		

RECORDING		COLOUR/MONO		Source TC 8		planning allocation	
Date and Times: Mon 25TH							
Additional facilities: (tick as required)		Helical Scan Recording		19.30 - 22.00		Backing machine to Roll Back & mix	
		Roll-back and mix.					
		Synchronous insert machine to playback					
		tape no					
		Special Instructions					
		Specify machine type required for Helical Scan Recordings		Shibaden with Time Code			
EDITING		hrs		CUT/ELECTRONIC			
Preferred date(s):							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio		Date			
Length of Time Required		Hours for Rehearsal with Studio				(1 m/c)	
		Hours for Dub via Studio				(2 m/c's)	
		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
		Specify machine type required for Helical Scan Recordings					
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:				Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed		PABX				Room 6055 T.C.	
						Tel. Ext.	

PROG. TITLE				TELECINE BOOKING REQUEST/AMENDMENT									
Episode(s) / Sub. Title				Distribution		Denotes Recipient						No of Copies	
Proj. No(s)				Thro:-		Room No. and Building							
Dept.				Dept. Org.:									
Production day(s) and date(s)				To:-									
Filming date(s)				F.A.C.		6055 T.C.							
Room No.				Building		Tel. Ext.							
Producer				P.U.M.		403 Threshold							
Director				(Janet Radenkovic)									
Designer													
DR. WHO 4J				1 + 2		Drama(Serials) 406 Threshold						2	
"THE ENEMY WITHIN"				BBC-1								2	
02345/2041				Prod. Costing Wk(s)								1	
11th + 12th August 1975				33									
(2 Episodes: 1 + 2)				30									
21st-25th July 1975				30									
PHILIP HINCHCLIFFE				505		Union						1	
BARRY LETTS				408		Threshold							
PHILIP LINDLEY				322		Sc.Bl. TC							
Date				27.6.1975									
INSERTS into				Date(s)		No. of Machines		Rehearsal		Tx/Record		Film Dur.	
Studio ..TCL.....				Monday, 11.8.1975		1		14.00 18.00		1930 2200		ALLOCATION	
O.B. Location				Tuesday, 12.8.1975		1		14.00 18.00		1930 2200		14 41	
TRANSFERS													
Film to VT													
Film to FR													
(Delete as appropriate)													
REVIEW													
VIP/Special													
(Delete as appropriate)													
Feed to Room No				Building		Tel. Ext.							
ADDITIONAL INFORMATION													
N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below:													
i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.													
Signed				P. Adams									
(for BARRY LETTS)				(Producer/Director/Organiser)									
Delete as appropriate)													
Organiser's Tel.Ext.													
Accepted by Recording Unit F.A.C.													
Date													
BRUCE MARTIN													
Room 6055 T.C.													
Tel.Ext.													

Barrie

PROG. TITLE				TELECINE BOOKING REQUEST/AMENDMENT											
Episode(s) / Sub. Title				Distribution		Denotes Recipient				No of Cop					
Proj. No(s)				Thro:-		Room No. and Building									
Dept.				Dept. Org.:											
Production day(s) and date(s)				To:-											
Filming date(s)				F.A.C.		6055 T.C.									
Producer				Production Office											
Director				P.U.M.											
Designer				(J.Radenkovic)		403 Threshold									
Room No.				Building		Tel. Ext.									
File Copy															
Date															
INSERTS into				Date(s)		No. of Machines		Rehearsal		Tx/Record		Film Dur.		Mins	
Studio				16mm		35mm		From		To		From		To	
O.B. Location				Monday, 25th August '75		1		1400		1500		1930		2030	
				Tuesday, 26th August '75		1		1400		1500		1930		2030	
TRANSFERS															
Film to VT															
Film to FR															
(Delete as appropriate)															
REVIEW															
VIP/Special															
(Delete as appropriate)															
Feeds to Room No				Building		Tel. Ext.									
ADDITIONAL INFORMATION															
N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below:															
i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.															
Signed				Ruth Adams											
(for BARRY LETTS)				(Producer/Director/Organiser)											
Delete as appropriate)															

Accepted by Recording Unit F.A.C.

Date 12/8/75

Room 6055 T.C.

Tel. Ext.

Copy to: Philip Hinchcliffe
Ronnie Hazlehurst
O.SERIALS.D.TEL.



BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE

TELEX:

TELEGRAMS AND CABLES: BROADCASTS LONDON TELEX

Reference 01/CT/BT

27th June 1975

Dear Mr. Simpson,

We should like to commission you
to write the incidental music ~~and opening and closing music~~ for our
four part serial for DOCTOR WHO entitled 'THE ENEMY WITHIN',
Project No: 02345/2041/4.

For this contribution I suggest the following fee(s):

- (a) ~~For composition and scoring of the~~
~~opening and closing music~~
- (b) £ per minute for composition only of
the incidental music

to cover the right to record the music as desired for world television
and world showing to non-paying audiences, payable on its acceptance by
the BBC.

Orchestration of the incidental music will be paid for
separately at the appropriate rate per bar agreed upon between the BBC
and the Musicians' Union (dealt with on receipt of invoice by
Orchestrations Department, Television Centre).

If you agree, would you please sign and return the enclosed
duplicate of this letter?

Yours sincerely,

Dudley Simpson Esq.,

(Ben Travers)
Copyright Department

I accept these terms and conditions:

...DUDLEY SIMPSON..... Date3-7-75.....

PROGRAMME PERSONELL

TITLE: DR. WHO 4J

PROJECT NOS: 02345/2041-4

FUNCTION	NAME	ROOM/ADDRESS	TEL./EXT.
PRODUCER	Philip Hinchcliffe	505 Union	
STORY EDITOR	Robert Holmes	505 Union	
P.U.M.	Janet Radenkovic	403 Threshold	
AUTHOR/ADAPTER	Terry Nation		
DIRECTOR	Barry Letts	408 Threshold	
P.A.	Marion McDougall	"	"
A.F.M.	Felicity Trew	"	"
ASSIST.	Joy Sinclair	"	"
DESIGNER	Philip Lindley	322 So. Blk	
DESIGN ASSIST.			
COSTUME DESIGNER	Barbara Lane	3007 TC	
COSTUME ASSIST.			
MAKE UP SUPERVISOR	Sylvia Thornton	E112	
M/U ASSISTS.			
VISUAL EFFECTS	Len Hutton, North Block, Windmill Road, Brentford		
" ASSISTS.			
TM 1	Duncan Brown		
TM 2			
SOUND SUPERVISOR			
GRAMS OP.			
VISION MIXER			
F..			
CAM. CREW	13		
INLEY OP.			
BUYER			
CONTRACT ASSISTANT	Nansi Davis	S205 Sulgrave	
BOOKING ASSISTANT			
GRAPHICS DESIGNER			
REHEARSAL ROOM			
MUSIC			

PROGRAMME PERSONELL (2)

E: DR. WHO 4J

PROJECT NOS:

FUNCTION	NAME	ROOM/ADDRESS	TEL./EXT.
D.O.M.	Ian Brindle	E5 T.F.S.	
FILM CAMERA	Len Newson		
CAMERA ASSIST.	Paul Godfrey		
FOUND RECORDIST	Doug Mawson		
FOUND ASSIST.			
TRIP			
LEX.			
OC.			
STUDIO OPS.			
.M.			
.M. (LIGHTING)			
B SOUND			
B CAMS			
B VTR			
DESIGN MANAGER	HARRY SMITH	330 Sc.Blk.TC	
GRAPHICS ORG.	DON SHAUL	202 Sc.Blk.TC	
IS DEX. ORG.	ANNE BAUGH	217 Sc.Blk.TC	
..ST.DRMA.	RICHARD WILMOT	373 Sc.Blk.TC	
..ST.PROPS	BRUCE MESSENGER	269 Sc.Blk.TC	
Y OP.AST.	BERT DAVIS (Filming Men)	127 Sc.Blk.TC	
COSTUME ORG.	JOHN CANTHORN	3017 TC	
COSTUME ALLOC.	DENVER HALL	3008 TC	
MAKE UP ORG.	JEAN COMION	E 119 TC	
.to H.S.N.	ALAN MILLER (Vision Mixers & F.A.s)	4023 TC	
STUDIO BOOKINGS	ERICA TAIT	4047 TC	
ARTISTS INDEX			
FILMED	Mike Stoker	L.G.	

Copy to: Roger Hancock, Esq.,

July 4th, 1975

Dear Terry,

I enclose rewritten copies of 'The Enemy Within'.

As is often the case the rewriting always grows extensively but I think you will see we have preserved the best features of your original scripts and the really major changes have resulted from our building up the Kraal side of the story which is something we always felt was needed, if you remember.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe

Terry Nation, Esq.,

From: Chief Asst. (Drama) to H.Tel.Des.D.

Room no & Building: 373 So. Blk. TC Ext:

Subject: DRAMA SERIALS: "DR.WHO" 4J. RECS. 1 & 2, 3 & 4

Director: Barry Letts
Designer: Philip Lindley

Date: 7th July 1975

To: Philip Hinchcliff

Copies to:

Barry Letts
Philip Lindley
Org. Drama Serials
O.A. Drama Serials
Janet Radenkovic (PUM)
Script Editor
Design Manager
Asst. Design Manager
Asst. P.A. Servicing
P.A.(F.A.)
Asst. Production
Charles Carroll
Kenneth Lawson
A.i.C. Scenery Bkgs.
Derek Short

Studio Weight Information

Asst. (1) to H.S.M. Tel.
Manager St. Ops.
Construction Org.
Steve Stevenson
Vision Manager
Property Org.
Allocs. Org. Costume
Contracts Office
E.i.C. Elecs. H.S. Tel.
Ch. Asst. Film Ops.
Day Ops. Asst. Films
Tel. Transport Bkgs. Man.

FILMING (WEEK 30)

Woods and beside Lake
Quarry
Village
Defence Complex
Model Shot Space
" " Rocket
" " Rocket take-off
" " Planet surface

150 man hours
£100 materials

(principally for two 'pods')-specialist work in fibre glass and jabolite

RECORDING 1. EPS 1 & 2. VTR: MON/TUES 11/12 AUG. WEEK 33

Country Pub	200
Brigadier's Office	
Corridor with main entrance, sentry box, detention cell etc.	400
Disorientation Centre	
Kraal Chamber	525
Post Office	175

Sets to be built with Rec. 1 but stored for use in Rec. 2 to give continuity of finishes etc as two different contractors are working on the two recordings:--

...../.....

Detention Cell
Door piece for Kraal Corridor

200
150
1650 = total man hours

Total man hours 1650
Material Costs: £1650
Property Costs: £ 600

RECORDING 2. EPS. 3 & 4. VTR: MON/TUES. 25/26TH AUG. WEEK 35

RETAINED SETS

Kraal Chamber
Brigadier's Office
Disorientation Centre (doubling as Kraal Corridor)
Detention Cell

NEW SETS

Launching Pad 50
Rocket Loading Bay 200
Scanner Room 300
C.S.O. area -
500 = total man hours

Total man hours 500
Material Costs: £500
Property Costs: £550
Scaffolding: £100

TOTALS

	MAN HOURS	MATERIALS & SCAFFOLDING	PROPERTIES
FILM	150	£100	-
1ST REC.	1650	£1650	£600
2ND REC.	500	£600	£550
TOTALS	2300	£2350	£1150
		£3500	

hs/rew

Richard Wilmot
(Richard Wilmot)

PROG. TITLE "DR. WHO" 4J				EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title THE ENEMY WITHIN				Distribution		Denotes Recipient ☒	
Proj. No(s) 02345/204 \		Prod. Costing Wk(s)	Channel BBC-1	To: Booking Assistant: Phyllis Page		Room No. and Building S.207, S.H. *	
Dept. DRAMA (SERIALS)		Studio	TC				
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Week(s)	33 35				
Filming date(s) 21-25 July 1975		Week(s)	30				
Producer PHILIP HINCHCLIFFE		Room No. 505	Building Union	Tel. Ext		File Copy	
Director BARRY LETTS		408	Threshold			Date 9th July 1975 *	
Designer PHILIP LINDLEY		322	Sc.B1, TC				

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

FILMING ON LOCATION during WEEK 30 (21st to 25th July 1975 incl)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
HENRY LINDSAY C (dog-handler/soldier)	JOAN WOODGATE	W/On 1	WEDNESDAY, 23rd July
ALAN JENNINGS C (dog-handler/soldier)	do	W/On 1	do
WALTER GOODMAN C	A.P.P.	W/On 1 ✓	THURSDAY, 24th July FILMING
SIMON CHRISTIE C		W/On 1 ✓	+ MONDAY, 11th August STUDIO
MARGARET McKECHNIE C		W/On 1 ✓	+ THURSDAY, 7th Aug. 0/REH.]
FREDDIE WHITE C		W/On 1 ✓	
MARTINE HOLLAND C		W/On 1	
MARK HOLMES C		W/On 1	
BETSY WHITE e	do	W/On 1	THURSDAY, 24th July ONLY (FILMING)
IAN ELLIOTT C			
LEWIS ALEXANDER e			
GEORGE BALLANTINE e			
SUE ANN MANNERS C			

2/.....continued

(Signed)
Producer/Director

PROG. TITLE	"DR. WHO" 4J	EXTRAS (WALK-ONS) REQUISITION (Continued)	
Episode(s) / Sub. Title	THE ENEMY WITHIN	Page No.	2 *
Proj. No(s)	02345/204 ¹		

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
4 MECHANICS			
CLINTON MORRIS C	A.P.P.	W/On 1	<u>FILMING</u> - MONDAY 21st to FRIDAY, 23 rd July in
ROY PEARCE C	do	W/On 1	
DEREK HUNT C	do	W/On 1	
KEITH ASHLEY C	do	W/On 1	
J. Sindan (Assistant to Barry Letts) (Signed) <u>Joy Sindan</u> Producer/Director			

PROG. TITLE				"DR. WHO" 4J				EPISODE 1 02345/2041				GRAPHICS CONTRACT					
Episode(s) / Sub. Title				(working title)				Distribution				Denotes Recipient				No of Cop	
Proj. No(s)				02345/2041		Prod. Costing Wk(s)		Channel		BBC-1		To:		Room No. and Building		3	
Dept.				DRAMA (SERIALS)				Studio		TC		QUOTE		£		1	
Production day(s) and date(s)				Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75				Week(s)		33 35		Date		/P.U.M./		1	
Filming date(s)				21-25 July 1975				Week(s)		30		ACCEPTED					
												Date					
Producer				PHILIP HINCHCLIFFE				Room No.		505		Building		Union		Tel. Ext.	
Director				BARRY LETTS				408				Threshold					
Designer				PHILIP LINDLEY				322				Sc.Bl, TC					
														Date Sent		14.7.1975	
														Date Required		Date Received	
																8.8.75	

PAGE 1

Could we please have the following T/J Slides to be in the usual 'Dr. WHO' format :

OPENING SLIDES :

- (ANDROID)
1. THE.ANDROID.INVASION....
 2. by TERRY NATION
 3. PART ONE
 4. PART TWO
 5. PART THREE
 6. PART FOUR

2/.....continued

PROG. TITLE		"DR. WHO" 4J		EPISODE 1 02345/2041		GRAPHICS CONTRACT					
Episode(s) / Sub. Title		THE ENEMY WITHIN				Distribution To:		Denotes Recipient Room No. and Building		No of Cop	
Proj. No(s)		02345/2041		Prod. Costing Wk(s)		Channel		Graphics Manager		202.Sc.Blk.TC.	
Dept.		DRAMA (SERIALS)		Studio		TC		QUOTE		£	
Production day(s) and date(s)		Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Week(s)		33 35		ACCEPTED			
Filming date(s)		21-25 July 1975		Week(s)		30		Date			
Producer		PHILIP HINCHCLIFFE		Room No.		505		Building		Union	
Director		BARRY LETTS		Room No.		408		Building		Threshold	
Designer		PHILIP LINDLEY		Room No.		322		Building		Sc.Blk.TC	
								Tel. Ext.		Date Sent	
										14.7.75	
										Date Required	
										Date Received	

PAGE 2
CLOSING SLIDES :

- | | | |
|--|--|-----------------------------------|
| 1. Doctor Who
TOM BAKER | 7. Styggron
MARTIN FRIEND
Chedaki
ROY SKELTON
Kraal
STUART FELL | 12. Fight Arranger
TERRY WALSH |
| 2. Sarah Jane Smith
ELISABETH SLADEN | | |
| 3. Guy Crayford
Morgan
PETER WELCH | 8. Guy Crayford
RSM Benton
JOHN LEVENE
Corporal Adams
MAX FAULKNER | |
| 4. Styggron
MARTIN FRIEND
Corporal Adams
MAX FAULKNER | 9. Colonel Faraday
PATRICK NEWELL
Guy Crayford | 3/.....contin-
ued |
| 5. Styggron
MARTIN FRIEND
Chedaki
ROY SKELTON | 10. Styggron
MARTIN FRIEND
RSM Benton
JOHN LEVENE
Corporal Adams
MAX FAULKNER | |
| 6. RSM Benton
JOHN LEVENE
Corporal Adams
MAX FAULKNER | 11. Grierson
DAVE CARTER
Matthews
HUGH LUND
Tessa | (Grierson) |
| 6A. Harry Sullivan
IAN MARTER | | |

PROG. TITLE "DR. WHO" 4J		EPISODE 1 02345/2041		GRAPHICS CONTRACT			
Episode(s) / Sub. Title THE ENEMY WITHIN		Prod. Costing Wk(s)		Channel		Distribution Denotes Recipient	
Proj. No(s) 02345/2041						To: Room No. and Building	
Dept. DRAMA (SERIALS)		Studio TC		Graphics Manager		202.Sc.Blk.TC.	
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Week(s) 35		QUOTE		£	
Filming date(s) 21-25 July 1975		Week(s) 30		ACCEPTED		Date	
Producer PHILIP HINCHCLIFFE		Room No. 505		Building Union		Tel. Ext.	
Director BARRY LETTS		408		Threshold		Date Sent	
Designer PHILIP LINDLEY		322		Se.B1,TC		9.7.75	

PAGE 3
CLOSING SLIDES (cont):

- | | |
|---|--|
| 13. Written by
TERRY NATION | 20. Film Cameraman
LEN NEWSON |
| 14. Production Unit Manager
JANET RADENKOVIC
Production Assistant
MARION McDOUGALL | Film Sound
DOUG MAWSON
Film Editor
MIKE STOPPER |
| 15. Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title Sequence by
BERNARD LODGE | 21. Script Editor
ROBERT HOLMES |
| 16. Incidental Music by
DUDLEY SIMPSON
Special Sound
DICK MILLS | 22. Designer
PHILIP LINDLEY |
| 17. Costume Designer
BARBARA LANE
Make-up
SYLVIA THORNTON | 23. Producer
PHILIP HINCHCLIFFE |
| 18. Visual Effects Designer
LEN HUTTON | (24) Directed by
BARRY LETTS
BBC Colour |
| 19. Studio Lighting
DUNCAN BROWN
Studio Sound
ALAN MACHIN | |

(Assistant to Barry Letts)

c.c. B. Letts✓
O.A.Serials
C.
F.

Ref: 02345/2041/HB/LB

Ext:

15th July, 1975

Lord Agent,
Magdalen College,
Oxford.

Dear Sir,

DR WHO

I understand from our Director, Barry Letts, that you are very kindly granting us filming facilities at Pinney Wood, on 22nd and 23rd July 1975, in connection with the above programme.

We should like to offer you a payment of pounds as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
A/Assistant, Facilities,
Television Administration.

I agree to a payment of as outlined above. The cheque should be made payable to

Date Signed

c.c. B. Letts.

Serials.

C.

F.

W40

Ref: 02345/2041/HG/JG

Ext:

17th July 1975

Principal Information Officer,
N.R.P.B.,
Harwell,
Didcot,
Oxon.

Dear Sir,

DR. WHO

I understand from our Director, Barry Letts that you are very kindly granting us exterior filming facilities at N.R.P.B. Harwell on 21st July 1975 from 1030 - 1730, in connection with the above programme.

We should like to offer you a payment of ^{Pounds.} as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
A/Assistant, Facilities,
Television Administration.

I agree to a payment of £ as outlined above. The cheque should be made payable to
Date Signed

c.c. B. Letts.
Serials.
C.
F.

WCP

Ref:02345/2041/HG/JG Ext.

17th July 1975

Oxfordshire County Council,
County Hall,
Oxford.

Dear Sir,

DR. WHO

I understand from our Director, Barry Letts that you are very kindly granting us filming facilities at Wersham Quarry on 22nd July 1975 from 0930 - 1530, in connection with the above programme.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
A/Assistant, Facilities,
Television Administration.

WEEK No. 29

Computer office use only		Intended Date Input		Reel		Item	
TITLE: DR. WHO							
B-TITLE: The Enemy Within 4 J							
DIRECTOR: Barry Helts		Phone No.		Week No. 29		Day WED	
LOCATION DETAILS <u>HOME</u> STAGE/OVERSEAS							CALL TIME
0930 TFS Canten. kn + Ted (DOWA GOING STRAIGHT TO HARWELL.) R.V. HARWELL NATIONAL RADIOLOGICAL PROTECTION BOARD IN THE HARWELL COMPLEX TAKE MK TO EXIT 13 THEN NORTH ON A34 N.R.P.B. ON LEFT (SIGN SAYING "ALL HARWELL VISITORS")							1100
B. RAYS		16	35	B/W	COL	No.	R/T
MAN () Ken Newson ✓						9 1	PROJECT NUMBER 02345 / 2041 ↓
SIST. ()						Code	Eq. Rate £ P Units Dec. Drg. 2 dgts each Wk, Yr
SIST. ()						D01	00 99
TRANSPORT BOOKED		Tick		D09		00 99	
IP ()				D01		00 99	
TRANSPORT BOOKED		Tick		D09		00 99	
DIST () Dong Mawson ✓				D01		00 99	
STANDARD SOUND							
TRANSPORT BOOKED		Tick		D09		00 99	
GHTS (No. OF MEN) Ted Turpin 1				D11		00 99	
EQUIPMENT (MEN x RATE)							
ALTERNATOR/GENERATOR							
Total Shooting Extra Hours				D19		00 99	
Total Shooting W/E Surcharge				D07		00 99	
Total Lighting Extra Hours				D08		00 99	
Total Lighting W/E Surcharge				D17		00 99	
				D18		00 99	
ANCELLATION CHARGES		%	Tick Here	TIME/FOOTAGE RECEIVED: 17/7		TOTALS	
cel less in one day	100			LEAVE: 0900		D01 BBC 2	
cel less in 5 days	25			RETURN: 1830		D01 HIRED	
				EQUIP.		D11 ALL 1	
						REGION	
						HIRED FD No.	

"DOCTOR WHO" 4J

JOY SINCLAIR

THE ANDROID INVASIONTED
CHASFILM DIARY

Director
Producer
Script Editor
P.U.M.
P.A.
A.F.M.
Assistant

✓ BARRY LETTS
✓ PHILIP HINCHCLIFFE
✓ ROBERT HOLMES
✓ JANET RADENKOVIC
✓ MARION McDOUGALL
✓ FELICITY TREW
✓ JOY SINCLAIR

Designer
Costume Designer
Make-up Artist
Assistant
Visual Effects
Assistant

✓ PHILIP LINDLEY
✓ BARBARA LANE
✓ SYLVIA THORNTON
✓ SANDRA BERTRAM
✓ LEN HUTTON
✓ COLIN MAPSON

BURCHAN BUS
HAWK HUP. TC

Film Cameraman
Assistant
Film Sound
Assistant
Grips
Film Ops

✓ LEN NEWSON
✓ PAUL GODFREY
✓ DOUG MAWSON
✓ HOWARD GARSTKA
✓ ROY MONKS

✓ LESLIE BAKER
✓ JIMMY GUEST
✓ LESLIE COLLERS
✓ LICK NORWOOD

Film Editor
F.O.M.

✓ MIKE STOFFER
✓ IAN BRINDLE

Dressers

MOIRA FITZGERALD
GEORGE SHERRIFFS

Steven
Drew
DruitFILMING on LOCATION21st-25th July inclDISTRIBUTION:

✓ All above
✓ Artists
✓ H. Serials D. Tel.
✓ H. Serials D. Tec.
✓ H. D.G. , 5098, TC
✓ C.A. (Gen) D.G. , 5098 TC
✓ Frank Holland
✓ Bert Davis
✓ Scenemaster
✓ Stills Photographer
✓ Main Reception, TC
✓ Transport, M010, Ken. Ave.
✓ Prog. Transport, 1264 TC
✓ Carol Vigurs, 7092 TC
✓ Art Editor, RT, 305, 35 MHS
✓ Mike Stoffer, S.602, L.G.S.

✓ Visual Pub. Organiser
✓ Drama Press Office
✓ Lighting Office, W.110 TFS
✓ Film Camera Manager, A6, TFS
✓ H. of Costume, 3019, TC
✓ Costume Organiser, 3014 TC
✓ H. of Make-up, E.117 TC
✓ Make-up Manager, TC
✓ Movement Control
✓ Props Buyer
✓ Armourer
✓ Caterers
✓ Car Hire firm
✓ Police Investigator, Bentinck
✓ Nansi Davies, S205, Sulgrave
✓ Features Editor, RT, 305, 35 MHS
✓ Duty Office, 4098 TC
✓ Press Office, 2089 TC

Joyce Sambles, G-1, 10 car A.

MONDAY, 21st JULY

LOCATION

The NATIONAL RADIOLOGICAL PROTECTION BOARD,
HARWELL
Didcot,
Oxfordshire

CONTACT

Mr. - Principal Information Officer
Telephone : Ext.

CREW CALL

1030 hours on Location

LIGHTING CALL

1030 hours on Location

ROUTE

SEE MAP 1 :
Take Motorway M4 from London to EXIT 13: Leave Motorway.
Take A34 NORTH for app. 9 miles - Harwell Complex is on
Left hand side, shortly after passing turn off to Chilton
on the right.
Enter Complex - National Radiological Protection Board is
indicated as N.R.P.B. This is a two-storey white modern
building. Distance from Centre app. 67 miles

PARKING

In Car Park attached to building - as directed by P.A.

MAKE-UP CALL +
ARTISTS CALLS

(NB) ? Radio-Episode Mechanics (Soldiers)
PER DAY
ELISABETH SLADEN to be at Television Centre at 0745 for (6.15pm)
make-up - dress at Location hotel

The following Artists to be at Main Reception, TV Centre
at 0815 hrs to board Coach for Location - dress at Location.

Coach will leave at 0830 PROMPT

8.40	TOM BAKER	Dr. Who	6.15
	MAX FAULKNER	Corporal Adams	5.30 pm (hotel)
	TERRY WALSH	Double/Stunt	
	KEITH ASHLEY	Mechanic	6.15 pm (hotel)
	DEREK HUNT	Soldier	
	CLINTON MORRIS	Soldier	
	ROY PEARCE	Mechanic	

TRANSPORT

35-Seater Coach to be at Main Reception, Television Centre
at 0800 - to load personal luggage; wardrobe + make-up
gear; then to depart for Location - HARWELL - at 0830 hrs
PROMPT. with Artists and Production Personnel.

Coach will remain with Unit all day and then transfer them
to the Crown + Thistle Hotel, Abingdon, Oxon.

PROP VEHICLES

None required this day

2/..... ✓

MONDAY, 21.7.75 (cont)

FILM OPERATIVES
+ PROP VAN

Four Operatives to load Van at 0600 hrs at Movement Control,
Television Centre + depart for Location at 0630 hours

E.T.A. at Location 1030 hrs

ARMOURERS

To be on Location at 1030 hrs

VISUAL EFFECTS

No call this day

STILLS PHOTOGRAPHER

Stills Photographer from Graphics :

On Location at 1030 hrs

CATERERS

CINEFOOD - 40 65124

To be at Location ready to serve:

ROLL BREAK 10.30 hrs

LUNCH 13.00 - 14.00

TEA 16.00

For approximately 40 Persons

TECHNICAL REQUIREMENTS

Hard-top Camera Car

2 Prs Walkie-Talkies

3/.....

MONDAY, 21.7.75 (cont)

-3-

ITINERARY

1030 hrs

ALL UNIT arrives at Location
for Roll Break

Artists dress in room provided

1100

Set-up and shoot

1300-1400

LUNCH

1400

Continue sequences

1600 app

TEA

1800

WRAP

SEQUENCES

N.B: NOT SHOOTING ORDER

2 Set-Ups

EPISODE ONE: TK7A
~~Shots 83-84~~

DOCTOR

7 Set-Ups

TK9
~~Shots 100-109~~

DOCTOR
DOCTOR's DOUBLE
SARAH
1st SOLDIER (Clinton Morris)
2nd SOLDIER (Derek Hunt)
1st MECHANIC (Roy Pearce)
2nd MECHANIC (Keith Ashley)

1 Set-Up

EPISODE TWO: TK2
~~Shot 110~~

DOCTOR
SARAH

1 Set-Up

EPISODE FOUR: TK5
~~Shot 209~~

DOCTOR
SARAH

1 Set-Up

TK6
~~Shot 210~~

DOCTOR
SARAH

4 Set-Ups

TK7
~~Shots 211-216~~

DOCTOR
SARAH

CLINTON DRIVING

Today as

Mechanic

Solaris

MONDAY, 21.7.75 (cont)

-4-

HOTEL ACCOMMODATION

The Crown + Thistle , Bridge Street ,
Abingdon

TOM BAKER
ELISABETH SLADEN

MAX FAULKENER
TERRY WALSH

ROY PEARCE
KEITH ASHLEY
DEREK HUNT
CLINTON MORRIS

BARRY LETTS
MARION McDOUGALL
JOY SINCLAIR
FELICITY TREW

BARBARA LANE
SYLVIA THORNTON
MOIRA FITZGERALD
ELIZABETH SHANNON
GEORGE SHERRIFFS

(17 Persons)

DRESSING-ROOM

- - -oOo- - -

TUESDAY, 22nd JULY

LOCATIONS

(1)

Worsham Quarry
nr. WITNEY

CONTACT:

Mr.

Oxford County Council

Phone:

(2)

Tubney Wood
nr. ABINGDON

CONTACT:

Land Agent for Magdalen College

(for permission)

Phone:

CONTACT:

Head Forrester

(on site)

CREW CALL

0900 hrs

LIGHTING CALL

0900 hrs

ROUTE

SEE MAP 2 :

From Abingdon take A415 to Witney via Kingston Bagpuize
and Ducklington: then turn onto A40 the CHELTENHAM road.

After 3 miles turn Right. Signpost indicates WORSHAM $\frac{1}{4}$ mile.
Quarry on Right on this road.

PARKING

Through Quarry Gates off the road

ARTISTS CALLS

BREAKFAST SERVED at 0730 hrs ONWARDS

MAKE-UP CALL: (2) For ELISABETH SLADEN - to be arranged
the night before for an 0830 departure
by P.A.

WARDROBE CALLS

For TOM BAKER

MAX FAULKENER

CLINTON MORRIS

(Mechanic)

DEREK HUNT

{ do

ROY PEARCE

{ do

KEITH ASHLEY

{ do

Calls to be arranged the night before
for an 0830 departure by P.A.

TERRY WALSH not required until 2nd
Location, but will travel to 1st
Location

7 pm
at Hotel
8:30 - 6.15
+ 7R 1.45
8:00 pm

6/.....

TUESDAY, 22.7.75 (cont)

TRANSPORT

35-Seater Coach to be at the CROWN + THISTLE
at 0815 hrs to load + take Unit to Location
at Worsham

Coach remains with Unit for whole day

PROP VEHICLES

None required this day

FILM OPERATIVES
+ PROP VAN

Four Operatives and Van to be on Location at
Worsham Quarry at 0900 hrs

ARMOURERS

Required call - to be advised on previous day

STILLS PHOTOGRAPHER

On Location at 1000 hrs

VISUAL EFFECTS

0900 hrs on Location

SMOKE FROM HANDS

FAKE HAND FIRES

BULLET IMPACTS

SMOKE FOR CANNISTER LANDING

CATERERS

CINEFOOD

1100

ROLL BREAK

1300 - 1400

LUNCH

1600

TEA

For 40 Persons

TECHNICAL REQUIREMENTS

High-Speed Camera

Walkie-Talkies

8:30 on b
TERRY 6.15 on location - 8 pm Lunch

7/.....

TUESDAY, 22.7.75 (cont)

ITINERARY

0900	ARRIVE at Quarry Location Set-up + Shoot
1100	ROLL BREAK
1300-1400	LUNCH
1400	Complete Quarry sequence then move to TUBNEY WOOD Location for Pond Sequence: <u>SEE MAP 3</u>
1600	TEA
1800	WRAP

SEQUENCES

N.B: NOT SHOOTING ORDER

QUARRY

20 Set-Ups 3 Shots 27-55
28
289 EPISODE ONE: TK 2

SARAH
DOCTOR
CORPORAL ADAMS
4 MECHANICS

3 Slates

2 Set-Ups EPISODE FOUR: TK 3
~~Shots 198-199~~ ✓

DOCTOR

TUBNEY WOOD: POND AREA

1 Set-Up EPISODE TWO: TK 2
~~Shot 132~~ ✓

DOCTOR
DOCTOR DOUBLE S/By

7 Set-Ups 91 EPISODE ONE: TK 8
Shots 85-99 EPISODE FOUR: TK 4
Shots 200-208

LOSE 92/99 SARAH
MAN in CANISTER (Keith Ashley)

9 Slates

7 Set-Ups

SARAH
DOCTOR

[OR Lose 2/3 Slates]

7 Slates

ARTISTS RETURNING TO LONDON:

TERRY WALSH

19-2 = (17)

HOTEL ACCOMMODATION

a/b

(29)

WEDNESDAY, 23rd JULY

LOCATION

Tubney Wood
nr. ABINGDON

CONTACT

On Site: Head Forrester,

Phone:

CREW CALL

0900 hrs

LIGHTING CALL

0900 hrs

ROUTE

SEE MAP 3

From Abingdon take A415 Witney road as far as Frilford,
then Right on to A338 to entrance to wood

PARKING

As directed

ARTISTS CALLS

Make-up and Wardrobe Calls for the following Artists
to be arranged the night before, ready to leave Hotel
at 0830 hrs

②

ELISABETH SLADEN

TOM BAKER
MAX FAULKNER

CLINTON MORRIS
DEREK HUNT
KEITH ASHLEY
ROY PEARCE

bm by car to DR (6.30pm)

7pm

The following to be on Location at 0900 hrs

HENRY LINDSAY
ALAN JENNINGS
2 ROTWEILERS

②

2.30 pm + TRAVEL
both ways

TRANSPORT

35-Seater Coach to be at the Crown + Thistle at
0815 hrs to collect Unit and take to Location

PROP VEHICLES

None required this day

FILM OPERATIVES

+ PROP VAN

Four Operatives and Van to be on Location at
Tubney Wood at 0900 hrs

ARMOURERS

Required - call to be advised previous day

VISUAL EFFECTS

Required on Location at 0900 hrs

WEDNESDAY, 23.7.75

CATERERS

CINEFOOD - on Location at 0900 hrs

1100

ROLL BREAK

1300-1400

LUNCH

1600

TEA

For 40 Persons

TECHNICAL REQUIREMENTS

2 Pairs Walkie-Talkies

ITINERARY:

0900

UNIT arrive

0900-1300

SHOOT

1300-1400

LUNCH

1400

Continue Shooting

1600

TEA

1800

WRAP

SEQUENCES

NOT SHOOTING ORDER

15 Set-Ups

EPISODE ONE: TK 2

Shots 1-2617

18-26 ✓ 4-16

DOCTOR

SARAH

CORPORAL ADAMS

4 MECHANICS

12 Slates

8 Slates

15 Set-Ups

EPISODE TWO: TK 2

Shots 111-135

DOCTOR

SARAH

CORPORAL ADAMS

2 SOLDIERS

2 HANDLERS with DOGS

3 Set-Ups

EPISODE FOUR: TK 9

Shots 217-220

SARAH

DOCTOR

4 Slates

12

If Time Permits

HOTEL ACCOMMODATION

a/b

- - - oOo - - -

THURSDAY, 24th JULY

LOCATION

East Hagbourne Village,
nr. Didcot
OXFORDSHIRE

CONTACT

-

CREW CALL

0900 hrs on Location

LIGHTING CALL

0900 hrs on Location

ROUTE

SEE MAP 1

A34 from Abingdon Southbound for four miles, then at
Rowstock Left onto A417 thru' Harwell, then Left at
West Hagbourne

PARKING

At the rear of the Fleur de Lys Pub

ARTISTS CALLS : IN ABINGDON

(NB)

Clinton drove 2 occasions
Ambulance & Truck

Make-up Calls and Wardrobe Calls for the following (?) Artists
to be arranged the night before, ready for 0830 departure

ELISABETH SLADEN

TOM BAKER

MAX FAULKNER

CLINTON MORRIS

DEREK HUNT

ROY PEARCE

KEITH ASHLEY

Arr. 7.30 pm

IN LONDON

The following Artists to be at Main Reception,
Television Centre at 0730 hrs to board Coach for
Location - E.T.A. 0930 hrs

PETER WELCH

WALTER GOODMAN

SIMON CHRISTIE

MARGARET McKECHNIE

FREDDY WHITE

MARTINE HOLLAND

MARK HOLMES

BETSY WHITE

IAN ELLIOTT

LEWES ALEXANDER

GEORGE BALLANTINE

SUE ANN MANNERS

Left 2.30
+ 2.00 Travel
4.30 pm

Make-up and Wardrobe for above on Location as
arranged by P.A.

THURSDAY, 24.7.75

- TRANSPORT (1) 35-Seater Coach to be at Crown + Thistle Hotel
at 0815 hrs to collect Unit and depart at 0830 hrs
- (2) 28-Seater Coach to be at Television Centre, Main
Reception at 0715 hrs to collect 12 Artists and
bring to Location at East Hagbourne, to stay with
Unit and return Artists to Television Centre on
completion of filming.

PROP VEHICLES To be on Location at 1000 hrs

OPEN TRUCK

ARMY AMBULANCE

thru' Kingsbury Motors

FILM OPERATIVES
+ PROP VAN Four Operatives and Van to be on Location at
0900 hrs

ARMOURERS

If all sequences in Woods completed - no Call
this day.

If called, time to be advised on previous day
before leaving Location

VISUAL EFFECTS Call to be advised on previous day before
leaving Location

STILLS PHOTOGRAPHER
On Location at 1030 hrs

CATERERS

CINEFOOD - to park at rear of Fleur de Lys Pub
in village

On Location at 0900 hrs

0930 hrs	COFFEE for Artists from London
1100	ROLL BREAK
1300-1400	LUNCH
1600	TEA

For 60 persons

TECHNICAL REQUIREMENTS
a/b

THURSDAY, 24.7.75

ITINERARY

0900 hrs	UNIT arrives, set-up and shoot
0930	Artists from London arrive - coffee served then artists change
1100	ROLL BREAK for Unit Continue shooting
1300-1400	LUNCH
1400	Continue shooting - when finished Artists return to London
1600	TEA
1800	WRAP

Blk 35 Slats

SEQUENCES

NOT SHOOTING ORDER

8 Set-Ups	EPISODE ONE: TK 2 Shots 54-65 55	DOCTOR SARAH	+ 1 slate
4 Set-Ups	TK 6 Shots 66-72	4 MECHANICS CORPORAL ADAMS TRUCK DRIVER (MECHANIC COSTUME) 11 VILLAGERS MORGAN	
4 Set-Ups	EPISODE THREE: TK 3 Shots 170-175 170-2-4 171-3-5	DOCTOR 2 MECHANICS TRUCK DRIVER 11 VILLAGERS	2 slats
8 Set-Ups	EPISODE TWO: TK 2 Shots 136-143	CORPORAL ADAMS DOCTOR (DAMP!) AMBULANCE	1 slate
If Not Completed - return to Woods:			
11 Set-Ups	EPISODE TWO: TK 6 Shots 150-164	DOCTOR SARAH	39
2 Set-Ups	EPISODE THREE: TK 2 Shots 165-168	SARAH DOCTOR	
1 Set-up	TK2A Shot 169	MONITOR SHOT	

HOTEL ACCOMMODATION

a/b

plus MARTIN FRIEND

N.B:

PLEASE SETTLE YOUR HOTEL BILL THIS EVENING
IF POSSIBLE TO FACILITATE A PROMPT DEPARTURE
IN THE MORNING.

FRIDAY, 25th JULY

LOCATION

East Hagbourne Village
nr. Didcot
OXFORDSHIRE

CREW CALL

0900 hrs on Location

LIGHTING CALL

0900 hrs on Location

ROUTE

a/b

PARKING

At rear of the Fleur de Lys Pub

ARTISTS CALLS

Make-up Calls and Wardrobe Calls for the following
Artists to be arranged the night before, ready for
an 0830 departure

ELISABETH SLADEN

~~WAX PAULYDOR~~
TOM BAKER

MARTIN FRIEND

CLINTON MORRIS

DEREK HUNT

ROY PEARCE

KEITH ASHLEY

0.17.15 DAILY } Left
0830 - 8.30 CONTIN } 7.00 pm
} Hotel 7.30 pm

Left Location 2.30 +
1.30
4.00

Left Location 7.00 pm

Per London 1.30
Dinner 8.30 pm

TRANSPORT

35-Seater Coach to be at the Crown + Thistle at
0800 to load and take Artists to Location, and
on completion of filming, to take Unit to Television
Centre, London

FILM OPERATIVES

+ PROP VAN 0900 hrs on Location

ARMOURERS

If all sequences with guns completed, no Call.

If called, time to be advised on previous day
before leaving Location

VISUAL EFFECTS

0900 on Location

CATERERS

CINEFOOD - On Location 0900 hrs

1100

ROLL BREAK

1300-1400

LUNCH

1600

TEA

For 40 Persons

FRIDAY, 25.7.75

TECHNICAL REQUIREMENTS

a/b

cl 39 Slas

SEQUENCES

NOT SHOOTING ORDER

7 Set-Ups	<u>EPISODE ONE: TK 7</u> Shots 73-82	SARAH MECHANIC
12 Set-Ups	<u>EPISODE THREE: TK 4</u> Shots 176-196	DOCTOR SARAH STYGGRON 2 MECHANICS
1 Set-Up	Shot 197 <u>TK 4A</u>	DOCTOR SARAH
2 Set-Ups	<u>EPISODE TWO: TK 3+4</u> Shots 144-145	2 MECHANICS
2 Set-Ups	Shots 146-147 <u>TK 5</u>	DOCTOR
2 Set-Ups	Shots 148-149 <u>TK5A</u> <u>TK5B</u>	2 MECHANICS

12 Slas

+

2 Slas

(51)

54/56

ITINERARY

a/b

CANTOR / KEITH

On completion of filming, UNIT return to London
=====

--- oOo ---

ADDRESSES

DEFENCE STATION

Principal Information Officer
National Radiological Protection Board
HARWELL,
Didcot
Oxfordshire

Phone:

POLICE

Sgt DIDCOT

QUARRY

OXFORD COUNTY COUNCIL

Phone:

POLICE

Supt. WITNEY

WOODS

Land Agent for Magdalen College

Phone:

Head Forrester, Tubney Woodlands

Phone:

POLICE

The Inspector, OXFORD CENTRAL STATION :

EAST HAGBOURNE

Fleur de Lys

Manager

Phone:

Morland Brewery : Sales Manager, Abingdon

Parish Council : Contact

Post Office :

POLICE

Sgt. DIDCOT

MISCELLANEOUS

CROWN and THISTLE
Bridge Street,
ABINGDON

R.A.F. ABINGDON

R.A.F. BRIZE NORTON

CARTERTON

JOAN WOODGATE

DIDCOT TAXI

HOSPITAL

ABINGDON HOSPITAL,

CINEFOOD

KINGSBURY

Post OFFICE,
P.R.O.

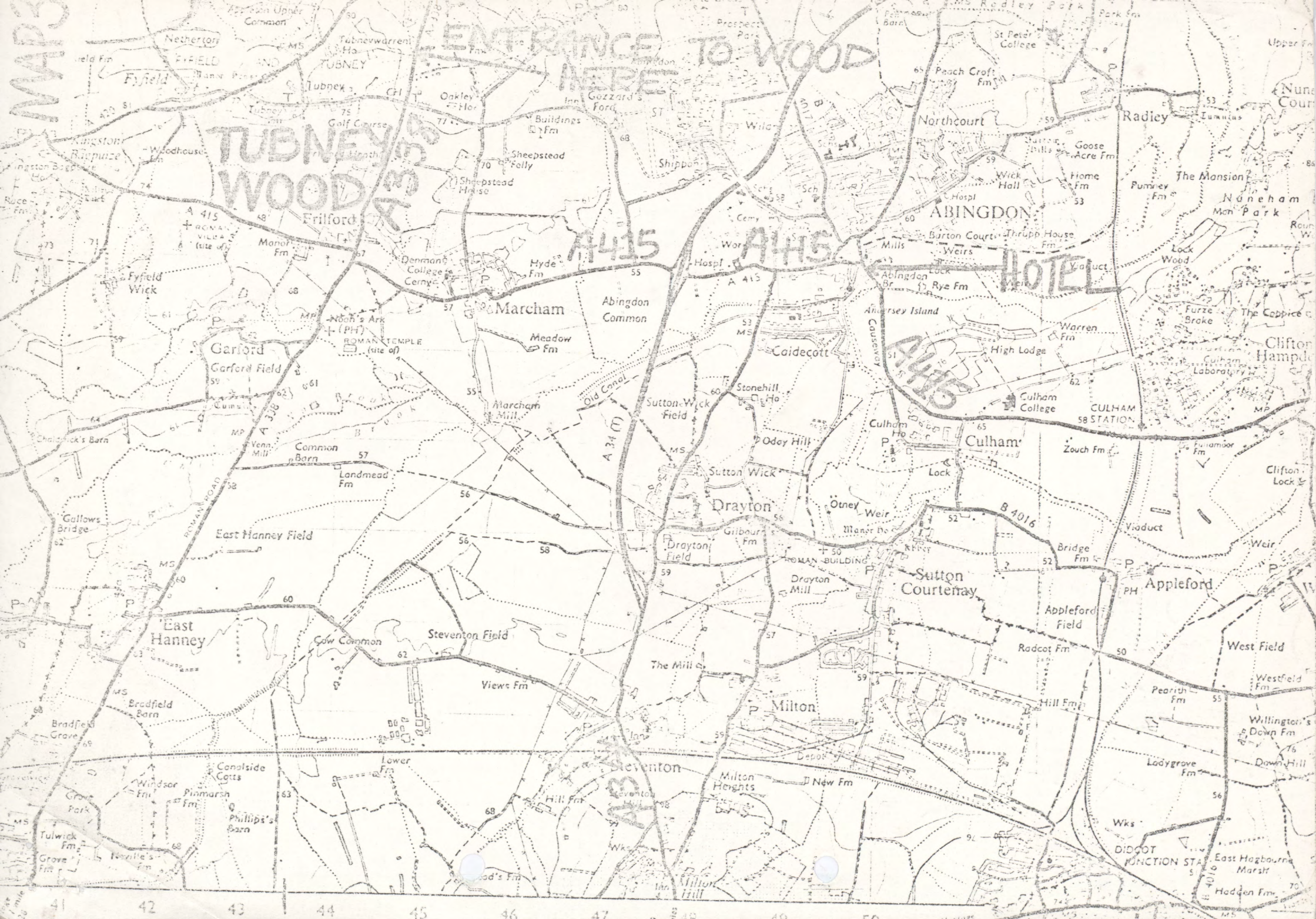
- - - - - oOo - - - - -

4



LOCATION 2: THE QUARRY





ENTRANCE TO WOOD
HERE

TUBNEY
WOOD

A415

A415

HOTEL

A415

MAP

"DR. WHO" 4J

Project No. 02345/2041

JOY SINCLAIR

S H O T L I S T

covering 4 episodes
o f

'THE ENEMY WITHIN'

by
Terry Nation

PRODUCER
SCRIPT EDITOR
P.U.M.

PHILIP HINCHCLIFFE
ROBERT HOLMES
JANET RADENKOVIC

=====

DIRECTOR
P.A.
A.F.M.
ASSISTANT

BARRY LETTS
MARION McDOUGALL
FELICITY TREW
JOY SINCLAIR

===== oOo =====

FILMING in Week 30

21st to 25th July 1975

~~-----~~

B/me

Episode One
Episode Two
Episode Three
Episode Four

GOLD PAGES
✓PINK PAGES
✓YELLOW PAGES
✓GREEN PAGES

js

=====

Shot, Nos.	Ep.No. + TK	Location	Description of Shot	Notes
1A	Ep. 1 TK 2 pg.2	WOODS	CORPORAL ADAMS appears in LS + walks twds camera + out of frame	ONT B
2			CS ADAM's HAND spasmodically clenching as he walks	L-R
3			CU ADAMS at end of zoom, thru' Twigs Zoom back with him A TWIG scratches his face - pan with him as he passes camera	Blood make-up on Twig L-R
* 172/1			CLEARING - <u>Camera locked off</u> Dissolve to	
2 5	173/1		Identical shot to (4) as TARDIS appears in MLS The DOOR opens	Set in Tardis Bottle LN / dmbis LN (bottle) Cm RY
4 6	175/2		Closer on TARDIS as Door opens SARAH/DOC out into 2sh SARAH: Well make up your mind, Doctor. Has the Tardis brought us home or not? DOCTOR: Possibly. (HE OFFERS HER THE BOTTLE HE HOLDS) Ginger-pop? SARAH: I can't bear the stuff. Thanks all the same. (DOCTOR TAKES A SWIG OF POP) SARAH: What do you mean, 'possibly'? DOCTOR: The co-ordinates were set for your time, but the linear calculator ... SARAH:..... has gone up the creek again. So we could be any time, anywhere! DOCTOR: I really must get the Tardis seen to. She's way overdue her 500 year service. SARAH: Well, at least we must be on Earth. I mean, just taste that air! (SHE TAKES A DEEP BREATH) SARAH: I love that fresh smell just after a rain shower	Ginger-pop bottle Lay me into use Snd 5/173/1 Bottle LN Poker

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
7	Ep.1 TK 2 cont	WOODS cont	MCU DOCTOR <u>DOCTOR</u> : Yes, it does have that peculiar earthy odour which is strange when you look at the ground.	
8			(6 cont) <u>SARAH</u> : What do you mean?	
9			(7 cont) <u>DOCTOR</u> : Bone dry. (HE STOOPS OUT OF SHOT)	
			CS DOCTOR's HAND as he picks up Dust <u>DOCTOR</u> : There can't have been any rain here for more than a week ...	
11			(6 cont) The DOCTOR stands + takes a small Instrument out of his pocket and looks at the dial	
12			CS INSTRUMENT DIAL - the Needle swings over <u>DOCTOR</u> : Now what could be causing that?	
13			(6 cont) <u>SARAH</u> : What is it? <u>DOCTOR</u> : Some enormous energy force. The DOCTOR moves ax to a tree and begins to examine it	
14			MCU SARAH - she watches him doubtfully <u>SARAH</u> : We <u>are</u> on Earth, aren't we?	
15			CU DOCTOR <u>DOCTOR</u> : Unless someone's started exporting acorns, English oak trees don't grow anywhere else in the galaxy	

67 = 36

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
16	Ep.1 Tk 2 cont	WOODS cont	(6 cont) SARAH: Hm, I'll bet we're miles away from Unit H.Q. DOCTOR: Well, let's go and find out. (THEY MOVE INTO THE WOODS)	Wait, I know exactly what to do! Entire means miles no... With the bundle Scream Owl No in window 175/2 RM 1/4 bun 2 no
17			CMS ADAMS almost concealed behind bush. The DOCTOR/SARAH pass in front of him	ad 1/2 an
18			The FEET of DOCTOR/SARAH Pan with them to Wide Shot CLEARING with DOCTOR/SARAH in fg SARAH: Wait. Hang on [61 60] DOCTOR: What is it? SARAH: I thought I saw something move. (FOUR MECHANICS APPEAR in LS) DOCTOR: Now we find out where we are.	Don 5 Someone Let's hope they're not staying here themselves. Hello, there!
19			4 Mechanics come in 2sh DOCTOR/SARAH SARAH: Wait, Doctor. I don't like the look of them. (BUT THE DOCTOR STEPS FORWARD) DOCTOR: Hello there! I wonder if you could tell us exactly where we are?	1st 1/2 99/1 99/2 No you is Washington No R/L office LH 1/2 trans 2nd R/L at 1/2
20			Group-sh FOUR MECHANICS They turn simultaneously + lift their ARMS, pointing at the Doctor	Circle 180 99/1
21			CS False GUN ARM - IT fires	L-R points R-L VIS FX
22			(19 cont) DOCTOR/SARAH take off into the Trees	RM LW L

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
23	EP.1 TK 2 cont	WOODS cont 97/1	(20 cont) The MECHANICS all fire at the fleeing Couple	VIS FX
24	95/1	(19 cont) DOCTOR/SARAH disappear into the Forest, pursued by the sound of bullets R-L	DOCTOR	As R.H. in hat
25	98/1	(20 cont) The MECHANICS stop firing + hold a silent conference TWO of them turn away, while the other TWO follow the Doctor		
26	96/2	(19 cont) TWO MECHANICS follow the Doctor into the Forest R-L		

STRAIGHT on to
27 — end

Tuesday +

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
27	Ep.1 TK 2 pg.7	QUARRY	Loose 2sh DOCTOR/SARAH as they hurry thru' the Trees, casting glances back The DOCTOR stops - SARAH reluctantly follows suit DOCTOR: Not exactly a friendly welcome home ... SARAH: Oh, come on, Doctor. Let's get away from here. She turns + pushes thru' some bushes	SCARF/BERG 183/2 That's an odd way to behave. Don't know, I remember one at the battle of Halplaguer, the Duke of Marlborough said to me - RN WP WW
28			CU SARAH as s he pushes thru' bushes She reacts, screams + slips out of frame	124/1 21/1 →
29			L/A MCS SARAH - she manages to grab a handhold. She looks down	22/2/3 → 25/2 → 29A → 185/1
30			H/A LS QUARRY - Sarah's P.O.V. (DOCTOR (oov) : Don't look down! 25/2)	31/1
31			(29 cont) The DOCTOR's HANDS grasp SARAH's WRISTS and pull her to safety	25/2
32			2sh SARAH/DOCTOR - QUARRY in bg SARAH: Thanks. DOCTOR: My pleasure. I couldn't leave you hanging around in a place like this... He suddenly looks up - SARAH follows his gaze	23/1 24/2 2nd M LK LHC M R ph he n 190 pos cam 2
33			DOCTOR's POV MLS ADAMS walking towards edge of Cliff	27/2 Panning shot L - R

Tuesday (part)

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
34	Ep.1 TK 2 cont	QUARRY cont 28/1	C 2sh SARAH/DOCTOR (reunite) That he don't DOCTOR: Stop! Stay where you are! body out can L	
35	33 - 27/2		CU ADAMS - he does not react	SCRATCH on Cheek
36	29/1		(34 cont) SARAH: Look out! (new can L) DOCTOR: (SIMULTANEOUSLY) Stop man, stop!	
37	33 - 27/2		(33 cont) ADAMS carries on, to the edge of Cliff	
38	30/1		B/C SARAH (can L) ADAMS L/A ADAMS topples over the edge Screaming "NO"	OVERCRANK
39	46A/B		VLA ADAMS falls (in slow motion) over the Cliff	OVERCRANK
40	33/1		(34 cont) SARAH /DOCTOR come to the edge and look over They move out of shot	
41	38/1		P.O.V. H/A down Cliff - ADAMS lies spreadeagled below Sara Now body the man can	
42	44/1		(40 cont) SARA H: Why didn't he stop? He must have heard us ... DOCTOR: It's pointless, I know, but we'd better get down to him Come on ... (THEY MOVE ALONG TO FIND A ROUTE DOWN) (cont can L)	Then RH 1/2 rather LH w vire here Sb 4/6
43	38/1 39/2		CMS ADAMS - the DOCTOR/SARAH scramble down + come to him DOCTOR: He must have died instantly (HE STARTS TO SEARCH ADAMS) SARAH: He's from UNIT (DOCTOR GRUNTS. HE'S BUSY EXAMINING SOMETHING HE HAS TAKEN FROM ADAMS' POCKETS) SARA H: Poor man. He went over that cliff as though he were sleep-walking. DOCTOR: Look at these. (HE HANDS HER SOME COINS)	COINS + WALLET in Adams' pockets MS LH D RH the back hang LH w RH

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
44	Ep.1 TK 2 cont	QUARRY cont 40/1	CS COINS in SARAH's HANDS SARA H: (oov) What about them?	They're all new.
45		39/2	MCU DOCTOR DOCTOR: All mint fresh. No scratches or tarnish	will A/LH RM on a No 15 capped
46		41/1	2sh SARAH/DOCTOR DOCTOR: There's something else odd about them too. SARAH: They're all dated the same year. DOCTOR: And what are the odds against getting a pocket full of change all of the same date? SARAH: I don't understand it. DOCTOR: Neither do I yet. But ... SARA H: But what? DOCTOR: What indeed ... (HE CROSSES TO AN ODDLY SHAPED 'ROCK')	CANISTER CND 38/1 39/2 40/1 Walker Open has M's Base
47		42/1 43/1 44/1	CMS 'ROCK' (which is in fact, one of the 8 ft Canisters) The DOCTOR examines it - SARAH joins him SARAH: Oh, do come on, Doctor. DOCTOR: Wait ... SARAH: People are always dumping rubbish in old quarries. DOCTOR: I've seen something like this before. My memory's getting terrible ... SARAH: It certainly is. You seem to have forgotten we were being shot at a few minutes ago. A shot rings out and a Bullet ricochets from the ground beside them. THEY throw themselves flat	300 years ago VIS FX (Bullets ricochet)
48		45/1	CU DOCTOR - he looks around	edge of Cnd
49		35/1	DOCTOR's P.O.V. LS TWO MECHANICS on rim of Quarry - THEY fire again.	Cnd L

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
50	Ep.1 TK 2 cont	QUARRY cont 45/1	(48 cont) DOCTOR: Something seems to have annoyed them again	
51		44/1	(47 cont) SARAH/DOCTOR make a run for it, as more shots whine past their ears THEY reach cover + vanish	VS FX (Bullets)
52		36/1	(49 cont) The MECHANICS start moving down the Quarry (Kell call soon Ray smile left)	
53		47/2	SARAH/DOCTOR run by a field of Corn (Quarry in bg)	Doc/Kell on
54		VILLAGE	The DOCTOR/SARAH run from a field of Corn into some Trees	Saw leaves Doc/Kell R/L LH side
55	48/2 QUARRY cont		(53 cont) The MECHANICS come from the Quarry, survey the empty field + turn back	Corn Fxp pointing

42/2
49/2
52/2



Wyni ago to L' side

CAD
Rock
L Foot
Wok

Could
R H curled
hand

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
54	Ep.1 TK 2 pg.12	VILLAGE End of path	DOCTOR/SARAH run from a field of Corn into some trees	L-R LA up to the RN to the
55		QUARRY	(53 cont) The MECHANICS come from the Quarry, survey the empty field + turn back	
56	131/1	VILLAGE Path	DOCTOR/SARAH run from LS, casting anxious glances back. THEY come into loose 2sh DOCTOR: Well, well, well. Civilisation.	L-R
57	102/1	Sundial	P.O.V. VILLAGE STREET SARAH: (oov) It's Devesham!	
58	104/4	Sundial	C 2sh SARAH turns to the DOCTOR SARAH: Doctor, we're at Devesham! DOCTOR: You know it? (SHE MOVES FORWARD, DOCTOR FOLLOWS) SARAH: I came here on a story about two years ago. (DOCTOR CROSSES HER) DOCTOR: It's very quiet. (HE SUDDENLY RUNS FORWARD, JUMPS ONTO VILLAGE SUNDIAL AND CALLS OUT) DOCTOR: Hello! Anybody about?	L-R R pk R eye in pk SW RN pk gk las
59		Sundial	MCU SARAH: She looks around for a reaction to the Doctor's shout	
60	103/1	Sundial	EMPTY STREET towards Cottages	
61	102/13		57 REPEATED	
62	104/4	Sundial	EMPTY STREET towards Church	
63	106/2		(59 cont) SARAH looks at the Doctor + shrugs	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
64	Ep.1 TK 2	VILLAGE 106/12 cont	(58 cont) <u>DOCTOR</u> : Let's try the pub. (HE JUMPS DOWN and GOES OUT R)	as the scene LH W to the scene Said 2 min at L-R

65	Pub	MLS PUB	DOCTOR comes in L, followed by SARAH and goes, a little cautiously, into the PUB	LH up to the L-R
----	-----	---------	--	---------------------

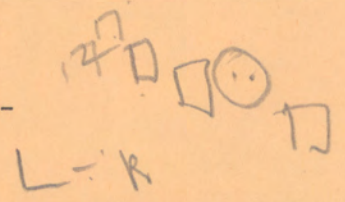
58
104

Make down S
he enters
Said when

Shower
Down
Sawyer entrance
this room
He down
Said when

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
66	<u>Ep.1</u> TK 3 pg.17	<u>VILLAGE</u> Sundial 108/2	P.O.V. from Pub Window LS FOUR MECHANICS, masking ADAMS, walking from the Church towards the Sundial	R-L

67	<u>Ep.1</u> TK 4 pg.19	Sundial 108/2	(66 cont) As THEY clear Sundial, ADAMS is revealed. HE walks into CU	R-L
----	------------------------------	------------------	--	-----

68	<u>Ep.1</u> TK 5 pg.21	Pub 109/1	MECHANICS/ADAMS stop in fg + look at Pub in R bg After a pause, THEY start to move to- wards Pub	
----	------------------------------	--------------	---	---

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
69	Ep.1 TK 6 pg.23	VILLAGE cont	(68 cont) back As MECHANICS/ADAMS near the Door of the Pub, they stop + look up Street	thru R in R-L

70		Pub	A TRUCK comes down the Street + stops in R fg (MECHANICS/PUB L bg)	TRUCK R-L
----	--	-----	--	--------------

Clinton drawing

1 Morgan
2 Adams
3 Banner
4 G'Shader
5 O'Farrell
6 Bay's Shul
Y. Gurney



*Morgan
Adams
Banner
G'Shader
O'Farrell
Bay's Shul
Y. Gurney*

*on road
on road Y'Farrell*

71	Ep.1 TK6A pg.23	Sundial	TRUCK from rear: ANDROIDS quite still	TRUCK
----	-----------------------	---------	---------------------------------------	-------

Suddenly THEY come to life + clamber down, going off in different directions

71A

114/2

72		Pub	(70 cont) The Pub Party, including MORGAN, start to cross towards the Pub	TRUCK
----	--	-----	---	-------

*Morgan
Banner
G'Shader
Y. Gurney*

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
73	Ep.1 TK 7 pg.30	<u>VILLAGE</u> Pub 118/1	<i>BJAR (1 foot)</i> MS PUB DOOR SARAH comes out - she stops in alarm (in MCU) <i>R - L</i>	
74		Sundial 116/2	Sarah's P.O.V. A MECHANIC is standing by the TRUCK, his back turned twds her	TRUCK
75		Pub 118/1	(73 cont) Taking a deep breath, SARAH starts to cross the Road, trying not to attract the attention of the Mechanic SHE goes out L <i>R - L</i>	
76		Sundial 116/2	(74 cont) SARAH comes in R - as SHE reaches the back of the TRUCK, the MECHANIC starts to turn. <i>CONTI CHANGES</i> SARAH freezes, not knowing whether to turn back or go on (MECHANIC R / SARAH L fg) <i>LH/ RN</i>	TRUCK
77		Sundial 117/2	MCU EMPTY HELMET turning to face Sarah <i>mechanic</i>	<u>VIS FX</u> <u>DUMMY</u> looking L
78		Pub 119/1	<i>truck</i> CU SARAH SHE reacts to the headless Mechanic	<i>(che L)</i> Sarah looking R
79		Sundial 117/2	<i>man in</i> CU EMPTY HELMET	DUMMY looking L
80		Pub 120/1	BCU SARAH	Looking R
81		117/2	(79 cont) The MECHANIC starts to move forward	DUMMY
82		Path 121/2	SARAH turns + belts down the Path After a moment the (real) MECHANIC comes in R + watches her disappear round the corner <i>Runs out R</i>	TRUCK

Nancy

2/1/75

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
83	Ep.1 TK7A pg.31	DEFENCE STN Trees 19/11	LS DEFENCE STATION thru' Trees The DOCTOR comes into shot R fg and moves into the open	6 in m run up to hit down in at 5/15
84		Front Door 20/11	CMS DOCTOR on end of zoom HE straightens his Tie + moves on Zoom out + take him L to Door. HE goes in	P 20, m No in m Not 9 on

On to mat	106 100 102 104 105 103 109 100 ✓	209 210 211 4 216	W 000 110	Def'n 83 84
-----------	---	-------------------------------	--------------	-------------------

Mary had 5.30
Ray m

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
85	Ep.1 TK 8 pg.33	WOODS 177/1	LS SARAH running SHE runs into CMS, stops - pulls out TARDIS KEY + continues We pan with her as SHE approaches the TARDIS	TARDIS TARDIS KEY
86			CMS SARAH <i>On Top L. ph</i> SHE puts the KEY in the TARDIS DOOR but then her attention is caught by something	
86A	178/1		<i>CS TARDIS KEY</i>	<i>OUT L</i>
87	180/1		P.O.V. MS CANISTER - SARAH comes into shot + bends to examine it The Tardis noise is heard	CANISTER DUB on TARDIS NOISE
87A				
88	174/1	181/1	CU-SARAH as she turns SARAH: No, Doctor! No, don't leave me! Doctor!	<i>Doctor Doctor don't go I'm still here Don't leave me</i>
88A				
3 89	174/1		MLS TARDIS - <u>Camera locked off</u> Dissolve to	
90	172/1		(Identical shot to 88 without Tardis) TARDIS DISAPPEARS	STRIKE TARDIS
91	181/1		(88 cont) SARAH: He can't have goneI don't believe	
92	168/1		CMS CANISTER It has opened slightly - a HAND reaches out + touches SARAH's LEG	
93	182/1		(88 cont) SARAH screams + jumps up	
94	169/1		(As 87) SARAH jumps up + turns to look at the Hand	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
95	<u>Ep.1</u> TK 8 cont	<u>WOODS</u> cont 169/1	MCU SARAH SHE pulls herself together + moves fwd to investigate	
96		169/1 170/1 96A 96B 96C 96B 170/1	(94 cont) SARAH opens the CANISTER - inside is a MAN, lying quite still, with his Eyes open As SARAH bends into him, we tighten SARAH: Can I ... can I help you? The MAN seizes her by the neck. There is a brief struggle before SARAH pulls free	opens
97			(As 95) SARAH, her hand to her throat, backs away	
98			(94 cont) The MAN starts to leave the CANISTER	
99		179/1	(97 cont) SARAH takes off into the Trees	L-R

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
100	Ep. 1 TK 9 18.41	DEFENCE STN 2/2	LS DOCTOR on roof A SOLDIER comes into fg + fires at him (use in ROK only)	R - L - 2 wgs chases him RU + Seal C.R. R. H., but LH)
101	7/1	Storage Area	SARAH appears, but quickly hides	+ show 108
102		On Roof 3/2	L/A - the DOCTOR races towards the camera	DR - W. H. Seal W. R. H. Chas. H.
103		On Roof 5/3	H/A LS TWO SOLDIERS firing (Cam R)	Chas. H. Doct. R Doct.
104			(102 cont) The DOCTOR throws himself flat Behind him the Door opens + ADAMS comes thru' with a sub-machine GUN The DOCTOR jumps up + runs out of shot	Not W. LH Barnes
105		On Roof 4/1	As DOCTOR (DOUBLE) runs for the end of Roof, ADAMS comes into shot + fires at him DOCTOR jumps over the edge	STUNT DBL H. C. S. Adams F. W. O. L. de mcs R. H. (Cam W. H.)
106	1/12 8/1		L/A - DOCTOR (DOUBLE) jumps CU SARAH	STUNT DBL Centre not straight LH up and Not R. H., Seal
107			The (real) DOCTOR lands + stands up, only to see a MECHANIC coming round the corner, GUN FINGER pointing. DOCTOR turns twds camera, but another MECHANIC comes into fg also aiming at him. DOCTOR raises his HANDS DOCTOR: Didn't anybody ever tell you it's rude to point? If that gun goes off one of us will be in The fg MECHANIC gestures menacingly. The DOCTOR turns + goes into the Building with THEM	ROSTRUM RU in HAT

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
108	<u>Ep.1</u> TK 9 cont	<u>DEFENCE STN</u> cont Storage Area	(101 cont) SARAH has seen the Doctor's capture SHE emerges cautiously from her hiding place + goes out of shot	
109			(107 cont) SARAH follows the Doctor + the Mechanics into the Building	

1'07 60s
arab

on

105

use carb order
to get wh d
him on cs.

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
110	Ep.2 TK 2 pg 17	DEFENCE STN	DEFENCE STN thru' Trees DOCTOR/SARAH emerge + run for cover They stop, SARAH panting, in fg DOCTOR: So far so good. SARAH: As the man said when he fell from the skyscraper! (A DISTANT BAYING) DOCTOR: Tracker dogs! We'd better get a move on. THEY go out of shot	Doc Not on V S WILD TRACK of DOGS Put on at DUB L - R →

20/.....continued

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
111	Ep.2 TK 2 cont pg.18	WOODS 52/2	DOCTOR/SARAH run up to a junction in the tracks After a hesitation THEY set off again <i>Pan W L-R</i>	<i>616 Come w' L</i>
112		74/2	HAND-HELD tracking shot of DOCTOR's FEET They go out of shot SARAH's FEET, stumbling somewhat, follow	<i>Pan out L-R</i>
112A		75/1	<i>turn Pan</i> <i>see shot</i>	<i>L-R</i>
113		53/2	L/A LS DOCTOR/SARAH - DOCTOR runs past camera, SARAH trips + falls (into CU) with a cry of pain	<i>Mark on 616 Scat Cms L-R</i>
114		66/1	CMS DOCTOR as he stops + looks back We pan HIM to SARAH - he helps her up <i>DOCTOR: All right?</i> <i>SARAH: Yes.</i> <i>DOCTOR: Good girl. Come on then,</i> HE runs out of shot. SARAH winces as she sets her foot down. SHE follows DOCTOR	<i>NO CAN L - HOWT CAN L</i>
114A (113 cont)		78/1		
115		73/1	LS DOCTOR running - SARAH comes in and follows him at a limping run	<i>L-R HAT/SARAH CH All No air at 15 EXITO R</i>
116		74/3	(As 111) ADAMS with FOUR SOLDIERS + TWO DOGS, comes to the junction of the Tracks THEY mill around for a while, then set off purposefully, following the Doctor + Sarah <i>W/Track</i>	<i>Exit R</i>
117		60/1	DOCTOR runs to fg + turns back to the limping SARAH <i>DOCTOR: Come on, Sarah! Run.</i> <i>SARAH: It's no good!</i> <i>DOCTOR: What?</i> (SARAH JOINS HIM) <i>SARAH: I hurt my ankle.</i> <i>DOCTOR: I'll carry you.</i> <i>SARAH: No, no. Leave me! I'd only slow you down.</i>	<i>WILD TRACK of DOGS Put on at DUB 616 619 Ms R H on my LH Ms LH H LH</i>

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
118	Ep.2 TK 2 cont	WOODS cont 61	CU DOCTOR DOCTOR: Give me your scarf, quickly. I'll try to draw them off.	SOUND OF DOGS is MUCH NEARER 
119		61	SARAH gives her Scarf to him. The DOCTOR takes her by the waist DOCTOR: Hide in the tree. Up you go. (HE BOOSTS HER UP)	Not full of  Run up that & put on! EXITS CAB R
120		72/3	(As 115) Group (IN LEFT) The DOGS/SOLDIERS are following the Tracks at a run + W/TRADES	EXITS CAB R
121		55/2	H/A SARAH is settling into her Tree DOCTOR: (oov) I'll ^{see} meet you back at the village inn pub	how can R an
122+		59/2 65/2-	H/A P.O.V. The DOCTOR is taking off his Jacket. As he speaks, he sets off, dragging his JACKET + the SCARF (R11) DOCTOR: If I'm not there in an hour, try head for the Tardis! (EXITS CAB R)	Thru! Leaves How can R11 SCARF/CONT 4/1 (miller up) Cabin 111 bus id up
123		56/1	MCU SARAH - she tries to shout quietly SARAH: Doctor! I forgot to tell you	
124+		51/2 59/2	(122 cont) The DOCTOR disappears round the Corner. He hasn't heard Sarah	
125		56/1	(123 cont) SARAH: The TARDIS has gone! She hears the approach of the Dogs, and hides	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
126	Ep.2 TK 2	WOODS cont	(As 122) The SOLDIERS + DOGS pass thru' shot	Am R Cam R
127			(123 cont) Intensely worried, SARAH peers after the Dogs	Rich Cam
128			No Shot	
129			MLS DOCTOR We pan him to the waters edge. He wades in, looks back to see if the Dogs are in sight + makes for the REEDS, into which he bundles the COAT + SCARF	Am R Cam R MTH No SCARF + HSB
130			CS HAND-HELD tracking or panning shot of DOG's HEAD snuffling along	L-R to wades eye Come in 2 you 11
131			(As start of 129) MIS SOLDIERS/DOGS - THEY come to the waters edge + start to search for scent.. There is no sign of the Doctor. ADAMS comes to fg + runs back ADAMS: They must have swum across. You two go round that way and I'll try to cut them off. SOLDIERS/DOGS disperse	Cam R Adm L
132			CMS WATER by REEDS DOCTOR's HEAD bobs up + looks damply after the Soldiers	Cam R Adm L
133			SARAH is climbing down from her Tree. SHE tests her Ankle, looks round + sets off for the Trees	Cam R Adm L
134			ADAMS + his TWO SOLDIERS appear round the Corner. THEY stop momentarily as they see Sarah. ADAMS holds up his Hand for silence + then motions them fwd	Cam R Adm L

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
135	Ep.2 TK 2	WOODS cont	(133 cont) LS SARAH, just disappearing into the Trees. ADAMS/SOLDIERS come into shot and follow her	

62/1

111

126

134

112

113

114

115

116

117

118

119

120

121

122

123

124

133

Don't stop

blue

(2) un

Pos hi L

54

1st Dog Nutter (Derek d/b) 2nd Adams

2nd C/In Lsn
Arms R/S2

~~Dog Nutter~~

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
136	Ep.2 TK 2 cont pg.21	VILLAGE Path 123/2	DOCTOR hurries down the Path. HE hears a motor + hides behind a Tree	L - R
137		Sundial 130/2	P.O.V. AMBULANCE coming down Street	AMBULANCE L - R
138		Path 125/1	MCU DOCTOR behind Tree	ONT R
139		Pub 126/2	We pan the AMBULANCE by, clearly seeing ADAMS driving	Rundel L-R + L-ONTL
140		Sundial 128/2	DOCTOR steps into MCU, watching the Ambulance go. We pan him across to the Phone Box	HS at 3/4s RN on door LN. again while
141		Phone Box 132/2	The DOCTOR lifts the Receiver, listens, jiggles the bar - nothing. He slaps the Receiver down in disgust + leaves the Box	SCARF
142		Sundial 129/1	MLS PHONE BOX DOCTOR hurries out + past camera R	LH cross
143		Pub 127/1	MLS PUB DOCTOR hurries in L + goes into the Pub	Door ajar 1 ft app Use RN

R: Side (can R)
marve + pathank

10" with fringe below
coat level

(can L)
Fringe Washmark
level

marve out R/sut below cut
10" + fm



Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
144	Ep.2 TK 3 pg.24	CHURCH	TWO MECHANICS stand motionless. Suddenly, THEY turn + move stiffly up the Street towards the Pub	
145	Ep.2 TK 4 pg.29	PUB	The MECHANICS, almost at door of Pub, stop suddenly, turn away + move out of view round a Corner	
146	Ep.2 TK 5 pg.43	ALLEYWAY B4/2	The DOCTOR comes down into fg + crosses out of shot R	Rn Rn P.19
147	P.O. 135/2	MLS POST OFFICE	DOCTOR comes into shot L + goes inside	+ was seen (Rn on R Door Pub Inwards)
				Open into P.O.
148	Ep.2 TK 5A (Insert into Sc.22)	ALLEYWAY 110/1	P.O.V. from POST OFFICE The TWO MECHANICS come to the end of the Alleyway + stop	
149	Ep.2 TK5B (Insert into Sc.22)		The MECHANICS turn + move away	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
150	Ep.2 TK 6 pg.48	WOODS 79/11	DOCTOR/SARAH running. Suddenly he pulls her into the cover of some Shrubbery THEY crouch low	R-L (HAT ON/ SARAH lunging INTO)
151		80/12	TWO MECHANICS move slowly past, Heads scumming (150 cont)	L-R OUT R
152		79/12	DOCTOR: All right it should be just behind that next clump of trees ... THEY get up and move on	R-L
153		81/1	DOCTOR/SARAH come to the place where the Tardis was. There is no sign of it. The DOCTOR stares round. DOCTOR: I'm sure it was here ...	
154		81/1	C 2sh SARAH/DOCTOR DOCTOR: (cont) Yes, that/tree! This was where we landed. SARAH: Well, it's not here now, is it? (DOCTOR STARES AT HER BLANKLY) DOCTOR: It's not programmed to auto-operate there's a fail-safe. Unless - (HE STARES AROUND, SUDDENLY SEEING THINGS IN A NEW LIGHT) SARAH: Unless what, Doctor? DOCTOR: Oh, how stupid I've been! Of course!! (HE HOLDS OUT HIS HAND) DOCTOR: You still have the Tardis key, don't you? SARAH: Uh ... I must have lost it.	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
155	Ep.2 TK 6 cont pg.49	WOODS 82/2 83/1 mcu Sarah	MCU DOCTOR DOCTOR: No, you haven't lost it. You never had it! Sarah came here, turned the key in the lock and that cancelled the pause control ... the Tardis continued on its set co-ordinates - back to Earth!	
156	155A	83/1	(154 cont) SARAH: I don't understand. DOCTOR: Yes, you do! This isn't Earth! (HE PICKS UP A TWID and BENDS IT)	VIS FX TWIC
157		82/2	CS TWIG DOCTOR: This isn't wood, it's some sort of artificial material, like plastic.	
158		83/1 82/2	mcu SARAH (re-ent) (154 cont) DOCTOR: Those aren't real trees. And you're not the real Sarah!	
159		84/1 2	CMS SARAH - she draws a GUN SARAH: Get back, Doctor!	
160		85/2	(154 cont) DOCTOR: I knew at once. You see, the real Sarah isn't wearing her scarf! (HE PULLS IT OUT WITH AN EXTRAVAGANT GESTURE)	
161		86/2	2sh SARAH/DOCTOR - he jumps her, pulling up the Gun Arm. The GUN fires into the air The DOCTOR shakes his captive DOCTOR: Where's Sarah? What have you done to her? Answer me! (SARAH PULLS AWAY, TRIPS, HITS THE GROUND AND ROLLS OVER)	ARMOURER Dwb on SNOT R-L

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
162	<u>Ep.2</u> TK6 cont pg.50	WOODS 87/4	The front of SARAH's FACE (R-L) falls off + bounces across the Turf	<u>VIS FX</u> <u>DUMMY</u>
163		90/1	CU DOCTOR	
164		② 88/1	CS WIRES + TRANSISTORS packed into the human-like skull cavity	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
165	Ep.3 TK 2 pg.2	WOODS 89/1	CMS SARAH (real) from behind SHE reaches for the GUN, which has fallen from her grasp RUB 6, 66	K
166		90/1	(163 cont) The DOCTOR runs for it. We pan him from CU to LS	Run up RN R - L
167		92/4 3/2	CU DUMMY FACE with real SARAH's HAND firing at Doctor	
168		90/1	(163 cont) The DOCTOR escapes into the Trees	RN up to end R - L

169	Ep.3 TK2A pg.4	WOODS 91/1	(CSO shot) Panning shot of WOODS for CSO MONITOR ANDROID SARAH's P.O.V. of Doctor's escape	R - L / L - R / R - L + step motion	Displaced Framing
-----	----------------------	---------------	--	--	-------------------

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
170	Ep.3 TK3	VILLAGE Path 122/1	The DOCTOR hurries ^{up} down the Path HE stops + peers out into the Street, and draws back hastily against the Hedge	K/A - R/P
171		Sundial 158/1	DOCTOR Lfg + TWO MECHANICS R bg DOCTOR reacts to sound of a motor	
172		Sundial 115/1	The TRUCK comes down ^{up} the Street, and stops by the TWO MECHANICS Already ANDROIDS are coming from all directions. THEY climb into TRUCK	TRUCK Gun down (L-R) (R-L)
173		Sundial ^{use} 158/1	GU DOCTOR and down the r with into Road last L	L-R
174		Sundial 115/1	(172 cont) The MECHANICS are the last in. The TRUCK drives away ^{down street}	R-R [CONT L]
175		Sundial 158/1	(173 cont) Pan the DOCTOR out into the Street. HE stares up + down, very puzzled.	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
176	<u>Ep.3</u> TK 4 pg.10	VILLAGE	The DOCTOR is walking cautiously past the SUNDIAL HE walks backwards into CU and reacts over his Shoulder	
177			C 2sh DOCTOR/STYGGRON <u>DOCTOR:</u> My word! You quite made me jump.	<u>VIS FX</u> BOMB
178			STYGGRON/DOCTOR fg - TWO MECHANICS bg STYGGRON grips DOCTOR + flings him to the Ground. The MECHANICS seize him. <u>STYGGRON:</u> Resistance is inadvisable. <u>DOCTOR:</u> Now look here ... er ... er ... I'm so sorry. We haven't been introduced, have we? <u>STYGGRON:</u> There is no time for pleasant- ries worn . (ONE OF THE MECHANICS DRAGS THE DOCTOR TO THE SUNDIAL. THE OTHER FETCHES A LENGTH OF IVY) <u>DOCTOR:</u> How about unpleasantries, pig-face?	<u>VIS FX</u> DESIGNER PLASTIC IVY
179			CMS STYGGRON <u>STYGGRON:</u> I think you will find this unpleasant enough. (HE PLACES BOMB ON THE STEP OF THE SUNDIAL)	
180			CMS DOCTOR - the MECHANICS are tying him up The DOCTOR stares at the menace-looking Metal Cylinder practically at his Feet. <u>DOCTOR:</u> An M.D. bomb!	
181			(179 cont) STYGGRON sets the Timer in the head of the Bomb <u>STYGGRON:</u> In exactly three minutes our simulated Earth Village will evaporate. And you with it.	

8a (17.45)

LN 7.15 am DAILY

(the 8 am)

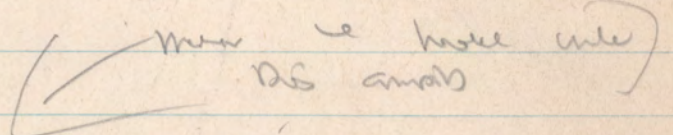
✓ (176) 137/3 The Doc backs into CS
Styggon's hands grasp his shoulder
Doc (oh, hello) Doc gets ^{no} hurt w. _{both hands}

✓ (177) 138/2 CS Doc / Styggon
(Doc oh, Hello!)
Styggon Assistance is inadvisable

Doc Now look here! We
haven't been introduced,
have we?

Styggon There is no time for
niceties

He throws Doc on ground

✓ (178) 139/1 Group-sh 
One Mechanic grabs Doc
The other goes out of
shot L

✓ (179) 139/2 Mech in R
He gets ivy from hedge
(In bon' mis) ^{hurt} _{with}
OUT R

✓ (180) 140/1 HIA from camera cap
Group-sh
Mechanics tie Doc
* Styggon warns

✓ (181) 145/1
146/1 CS Bands being tied

(1) Bomb
Order

(182) 143/1 HCU Stygg
He moves out of shot
18

(182A) 144/1 (A 180)
Mechanics finish tying
Stygg places bomb

(182B) 144/2 CS Bomb - Stygg's Hand

Doc (conv) "Well, well!
An H.O. bomb!"

(182C) 142/1 (182 cont)
The Mechanics leave

Stygg: In exactly 3 minutes,
our simulated Earth Village
will evaporate. And
you with it

(182 X) 147/1 Doc You're really ^{enjoying} ~~loving~~ this aren't
you?

(182C) Styggren ^(gumb) goes
Pam with him
D.M. Rev

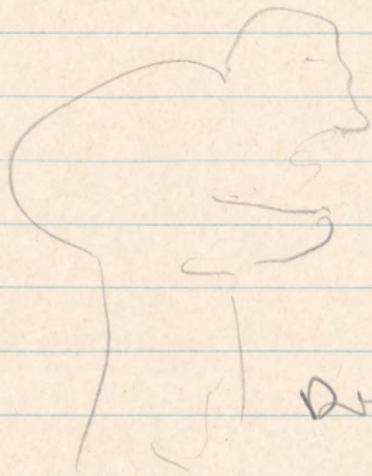
(182D) CMS Doctor

147/1 Doc Do stay for a few
minutes, then we can all
leave together.

Don on 2nd Wp
8th

Se

for a



pos

2 Wp

RH Wp am

Don

has

me R P

the

Don

R P

Red

has

has

(140)

Sydon

Red to right of crown

at the center

to the

3rd Wp am

Grass then

Red Don on Wp R

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
182	Ep.3 TK 4 pg.11	VILLAGE cont	Deep GROUP-sh fav DOCTOR <i>You're really looking forward to this aren't you?</i> DOCTOR: You positively enjoy the thought, don't you? (STYGGRON GRUNTS. HE + MECHANICS GO) DOCTOR: You're not leaving? (HE LOOKS AT THE STEADILY-TICKING TIMER) <i>Don't go - when we can all be together</i>	
183	155/1 156/1		CS BOMB TIMER <i>for a few minutes but we can all go together</i>	
184	148/3		(182 cont) The DOCTOR's AIMS are pinioned behind him around the SUNDIAL HE strains to pull free but his position prevents him from getting sufficient leverage	
185			CS DOCTOR's HANDS as he struggles to free them We hear Sarah's voice in the distance SARAH: (oov) Doctor! ... Doctor! ... Can you hear me, Doctor? <i>lets on R</i>	
186	149/1		CU DOCTOR DOCTOR: Over here ... <i>SARAH by Pub CL/1</i>	
187	149/1		LS SARAH - we pan her to the DOCTOR SARAH: Doctor, they're going to blow this place skyhigh! Well, don't just sit there, - come on! DOCTOR: I'm not just sitting, I'm - <i>her up!</i> (SARAH SEES THE MANACLES) SARAH: Oh! (SHE STOOPS TO TRY TO UNDO THEM) <i>with his h his L.</i>	
188	159/1 160/1		(As 185) CS HANDS as SARAH tries to untie them	

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
189	Ep.3 TK 4 cont pg.12	VILLAGE cont 152/1 151/1 153/2	(187 cont) DOCTOR: No chance Sarah. Cut it. There's a knife in my lefthand pocket. (SARAH GETS THE KNIFE + FRANTICALLY TRIES AGAIN)	R'H
190		153/2	(188 cont) CS KNIFE - it does not cut the bonds SARAH: It won't cut it. And it's only a bit of ivy. as strong as steel.	
191		155/1 156/1	(183 cont) CS The BOMB TIMER DOCTOR: (ov) It's their artificial ivy. Probably as strong as steel. Try the sonic screwdriver	
192		153/2	CU SARAH SARAH: How long have we got?	
193		153/2	2sh SARAH/DOCTOR DOCTOR: A little over a minute. You'd better save yourself, girl. SARAH: No! I won't leave you! DOCTOR: Wait! If it is plastic maybe the sonic screwdriver will melt it! SARAH: Quick! Where is it? DOCTOR: Waistcoat pocket. Set it for omega theta. (SARAH GRABS THE SONIC SCREWDRIVER SETS IT, + HOLDS IT TO THE BONDS)	
194		157/1	(As 185) The BONDS melt	? VISUAL FX
195		160/1	(192 cont) SARAH: Come on, run! I know one of the ways out ... (THEY RUN FOR IT)	Run on - wait for me near pub L-R
196		155/1	CS BOMB TIMBER	su 8'DW R'H

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
197	<u>Ep. 3</u> TK 4A (Insert into Sc.7)	BARN	MLS BARN The DOCTOR/SARAH run past camera into MLS + into the Barn	<i>in Cam R</i> <i>R-E</i> <i>LA shot</i>

157/1

Sarah w/ in

Arrive by Tom

*into Cam
in off R*

Ep. 3
TK 5
pg.50

N A S A Stock Film for
model shot (Engine)

Ep. 3
TK 6
pg.56

N A S A Stock Film for
model shot (Rocket Lift Off)

Shot Nos.	Ep.No. & TK	Location	Description of Shot	Notes
198	Ep.4 TK3 pg.16	WOODS <i>any</i> <i>49/1</i>	A CANISTER lands in MLS	<u>VISUAL FX</u> SMOKE GUN
199		<i>50/1</i> <i>51/3</i> <i>use 8th</i> <i>not in LH</i>	MS CANISTER <i>problem in shot</i> IT opens + the DOCTOR staggers out. HE falls on his Knees, gasping for breath. HE regains his strength + gets to his Feet, moving off towards the Trees, calling. <u>DOCTOR:</u> Sarah! Sarah Jane!	SMOKE <i>Mark on</i> <i>to show</i> <i>Wounded</i> <i>Her scarf into L PKT</i>

199A

11 LH

RH PK R1

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
200	Ep.4 TK 4 pg.18	WOODS	LS SARAH, stumbling a little making her way thru' the Woods She sees the TARDIS and stops (in MCU) SARAH: Doctor? (SHE MOVES ON)	TARDIS CANISTER
201	192/1/3		MLS TARDIS SARAH comes into shot + crosses to the TARDIS	Doctor LN make
202	193/1		CMS SARAH She turns away in disappointment She hears a rustle behind her + turns. Nothing. Then suddenly, a Hand falls on her Shoulder. SHE gasps + spins around	
203	194/1+4 2+3		2sh To SARAH's enormous relief, the DOCTOR is behind her. SARAH: I wish you wouldn't do things like that. DOCTOR: Sorry I had to be sure - remember there's a replica of you about somewhere. SARAH: Well, my replica wouldn't be as glad to see you as I am ... what's that? (ROCKET ENGINES GETTING LOUDER) DOCTOR: The rocket coming in to land. (THEY STARE UP BUT CAN SEE NOTHING THROUGH THE LOW CLOUD) SARAH: We must hurry if we're going to warn them (BUT SHE STOPS SUDDENLY)	long in her L shoulder
204	195/1		Sarah's P.O.V. MS CANISTER is opening	VISUAL FX SMOKE

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
			(203 cont)	
205	Ep.4 TK 4 cont pg.19	WOODS cont	The DOCTOR comes behind SARAH, his face malevolent	
205D			DOCTOR: It would suit our purposes better if nobody was warned.	
205B			His Hands close on Sarah's Throat. She struggles + in the strength of panic breaks the imposter DOCTOR's grip.	SARAH you're not Sarah See
205C			SHE races off in terror without a backward look.	
			We pan with her	
206			CANISTER fg/ DOCTOR bg	
			The imposter DOCTOR starts to make after Sarah, then stops + turns back to the CANISTER as it opens fully.	
207			MCU SARAH in CANISTER	
			She starts to move	
208			(206 cont)	
			SARAH climbs stiffly from the CANISTER	
			IMPOSTER DOCTOR: Come ... we have much to do	

S
 You're not the real Doctor
 (man)
 He the real one he's RM
 (man) she grips
 2 hands

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
209	Ep. 4 TK 5 pg. 32	DEFENCE STN Storage Area 9/2	The DOCTOR comes somersaulting into shot. - SARAH is in the bg SARAH: ^{Doctor} Doctor! This way!	VISUAL FX BROKEN GLASS JKT Open SARAH w/ end
209A		10/1	CUT IN SARAH (No DUB) SARAH - dial a/b "Down w/ us"	
209B		9/2		
210	Ep. 4 TK 6 pg. 34	DEFENCE STN 11/1	As BULLETS whine past, the DOCTOR ducks round a Corner and races after Sarah	BULLET NOISES on Dub VT DUB NOT FILM

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
211	Ep. 4 TK 7	DEFENCE STN 12/1	LS BUILDINGS - DOCTOR/SARAH race for cover	Man Says RU 16 min in LH (See log 10)
212			2sh SARAH/DOCTOR SARAH: So the androids have taken over ... DOCTOR: It looks like it. SARAH: What's ^{about} happened to the real Harry and Colonel Faraday? (THE DOCTOR EYES THE ROCKET WHICH LOOMS ABOVE THE BUILDING BEHIND THEM)	13/5 17/4/5 NOT OFF LH
<u>CUT IN STUDIO C.S.O. SHOT</u>				
			DOCTOR: They must be in there with Styggren. SARAH: We've got to help them, Doctor! Somehow	in 16 min in LH
213			CU DOCTOR DOCTOR: Our only chance is to stop the androids before they overrun the complex	213 14/3
214			(212 cont) SARAH: Where are you going? DOCTOR: I must get to that scanner room. Stay here, Sarah. (HE DASHES AWAY)	
215)			(As 211) As DOCTOR runs back	16/2 RU on Hall
216			CU SARAH - she looks up at the Rocket again <u>CUT IN C.S.O. ROCKET SHOT</u> HER Jaw sets determinedly. She smiles grinly + goes	15/1

Shot Nos.	Ep.No. + TK	Location	Description of Shot	Notes
		<u>N.B: No TK 8</u>	- NOW STUDIO C.S.O.	S Do
217	Ep.4 TK 9 pg.56	WOODS	CU FLOWER - THROW FOCUS to MS SARAH + DOCTOR ZOOM BACK with Them <u>SARAH:</u> How we could ever have been fooled! ...this really is Earth. (DOCTOR SCOOPS UP A TWIG AND SNAPS IT) <u>DOCTOR:</u> Can you be sure? (THEY COME TO THE TARDIS) <u>SARAH:</u> Now what? (DOCTOR HOLDS THE DOOR OPEN GALLANTLY) <u>DOCTOR:</u> Well, now matters seem to be under control, it is time for my bi-centennial pick-me-up. (<u>SARAH STARES, MYSTIFIED</u>)	Mar in TARDIS LH No pm Mar on The time is TARDIS B she can B she can
218	188/1 Mar 188/1		CU DOCTOR - he grins infuriatingly <u>DOCTOR:</u> After you ... No I'm going by taxi I'll make you as a Her	
219	187/1	LA TARDIS	DOCTOR follows SARAH in - the DOOR shuts.	Thy come to TARDIS to TARDIS I'll take you home How can I refuse
220	200/3 200/1		The TARDIS dematerialises	mm None o S No + I'm going by taxi An D I'll be I'll be B the can I refuse he left

s o/c

141

171

146

3

147

5

Sty Curran

176 - 196

bib / pens

~~(1122)~~

Keth

ma

Monday, 21/7/75

Dear Mike,

Enclosed are Slate Nos. 1-20
(incl) for Dr WHO 4J, Project. No
02345/2041,

PAGE 17

Shot 101 is now 1st shot of Sequence,
followed by Shot 100

Shot 105 amended to "MCS Roan
comes out of door, then
fires gun"

Either cut 1st part into Shot
104 (3/2), followed by him
firing OR use alternative
as described on Page 18

PAGE 38

Shot 209, Sarah's dial. now read,
"Doctor, Doctor! This way!"

Her first "Doctor -" in Shot 209, (9/2)

Second "Doctor! This way!" in Shot 209A,
for her MCS (10/1)

This completes today's filming,

Joy Simmonds

end:

Tuesday, 22/7/75

Dear Mike,

Enclosed are State Nos,
21 to 58 inclusive for
today.

No special points -
apart from saying we're
at the woods again
tomorrow, so ~~a~~ most of
the shop will be completed
then.

Joy

PROGRAMME CALENDAR FOR DR. WHO 4J

PROJECT NUMBERS: 02345/2041-4

WK.	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
26	June 21	22	23	24	25	26	27
27	28	29	30	JULY 1	2	3	4
28	5	6	7	8	9	10	11
29	12	13	14	15	16	17	18
30	19	20	21	FILM	22	23	24
31	26	27	28	29	30	31	AUGUST 1
32	2	3	4	5	6	7	Tech run
33	9	10	REC EP.1	REC EP.2	13	14	Prod run
34	16	17	18	19	20	21	Tech run
35	23	24	REC EP.3	REC EP.4	27	28	Prod run
36	30	31	SEPT 1	2	3	4	5
37	6	7	8	9	10	11	12
38	13	14	15	16	17	18	19
39	20	21	22	23	24	25	26
40							

Wednesday, 23/7/75

Dear Mike,

Enclosed are State Nos,
59 - 100 inclusive for today,

PAGE 2b

Shot 150 (79/1) + 151 (80/2) -
Barry has suggested order, as
indicated on Shot List, as
a rather rough guide, May
have to be slightly different.

PAGE 3

Shot 21 (states 99/1 OR
100/1) - not sure where
he may use these.

That's the lot for
today. Hope you have received
Continuity Notes for Monday
& Tuesday,

Joy

PS SLATE 32/1 should read at bottom
DOCTOR looks down, then moves away
(NOT SARAH)

Thursday, 24/7/75

Dear Mike,

Attached are today's Slates Nos.
101 to 131 inclusive.

NOTES

We shot so much out of order,
I've kept the Slates together & the
Shot List separate, in page order

SLATES 104 & 107

Possible Continuity problem from
end of 104 to beginning of 107,
Left Hand up to hat

SLATE 114

May have to cut early so
the direction of "Androids" who
enter pub matches up to that
in Slate 72 (L-R, or R-L)

SLATES 131 & 104/4

Again, Douer pub hit
Right Hand up to ~~shot State 131~~
Hat end of Slate 131 - but to
match beginning of Slate 104/4
where his hand didn't go up
to hat,

That's all for today.

Joy

Saturday, 26/7/75

Dear Mike

Enclosed are the Continuity Notes for
Friday (Slates 132 - 171) and Saturday
(Slates 172 - 201)

PAGE 1

SHOTS 6 - 16 done in one, Slate 175/1
with a CUT-IN [CU Dial in Doc's hands]
Slate 176/1.

PAGE 15

Shot 87, Slate 180

I think the first "Doctor" Sarah
calls is for this shot

And therefore the second "Doctor"
is for shot 88, Slate 181

PAGE 5

An extra shot of Doctor taken
for this sequence, to be cut in
where suitable (possibly a "buffer" shot)
(SLATE 185)

PAGE 40

So many different continuity points -
best to use TAKE 5

I've set out an order for cutting,
but no doubt Barry will amend this.

PAGES 36/37

SLATES ~~190/2~~ 191/1 - please check if Lila's
door - to match Slate 192/3/1. For continuity

SLATE 197/2 Ben Doctor for
his line "It would suit our
purposes better if nobody was
warned"

Also - please use where
necessary for continuity
purposes. (Shows CANISTER
in b1g, where it should
have been in previous
shots - Slate 196/2)

Think that's the lot.

Jay

Computer office use only		Intended Date Input		Reel		Item	
E: DR WHO							
TITLE: The Android Invasion HJ							
DIRECTOR: Barry White				Phone No.		Week No. 30	
LOCATION DETAILS HOME STAGE OVERSEAS							Day MON
The National Radiological Protection Board, Harwell, Didcot, Oxfordshire 023 583 600 x 410 M.J. Gaines							CALL TIME
KAYS		16	35	BW	COL	No.	R/T
AN () Ken Newson ✓						PROJECT NUMBER	
IST. () Paul Godfrey ✓						9 1 02345 2041 ↓	
IST. ()						Code Eq. Rate Units Dec. Drg. 2 dgts each Wk, Yr	
						D01 2 00 99	
BL						17 0	
213300						-	
16 mm H/S Mitchell						35 0	
TRANSPORT BOOKED				Tick		D09 52 00 99	
IP () Tim Monks ✓						D01 1 00 99	
Ranger rover all week						10 0	
0700 delivered to TFS.							
TRANSPORT BOOKED				Tick		D09 10 00 99	
DIST () Dong Mawson ✓						D01 2 00 99	
SIST. () Howard Gavsted ✓							
STANDARD SOUND						11 0	
2 sec. dymans 20th						6 0	
213454						1 0	
OK 2 - windgag 20th							
TRANSPORT BOOKED				Tick		D09 18 00 99	
GHTS (No. OF MEN) Turpin 3						D11 3 00 99	
EQUIPMENT (MEN x RATE)						42 0	
TERNATOR/GENERATOR						25 0	
						D19 67 00 99	
Total Shooting Extra Hours						D07 00 99	
Total Shooting W/E Surcharge						D08 00 99	
Total Lighting Extra Hours						D17 00 99	
Total Lighting W/E Surcharge						D18 00 99	
ANCELLATION				TIME/FOOTAGE		TOTALS	
ARGES				RECEIVED:		D01 BBC 5	
100						D01 HIRED	
25				LEAVE:		D11 ALL 3	
				RETURN:		EQUIP. 147	
						REGION	
						HIRED FD No.	

WEEK No. 30

Computer office use only		Intended Date Input		Reel	Item
E: DR. WHO					
TITLE: The Android Invasion 45					
DIRECTOR: Barry Letts		Phone No.	Week No. 30	Day TUES	
LOCATION DETAILS ☒ HOME ☐ STAGE ☐ OVERSEAS					CALL TIME
① Worsham Quarry near Witney 0865 44911 x266 (or County Council)					0900
② Tubney Wood near Abingdon 086739 358					
Location being returned tonight.					
KAYS	16	35	RAW	COL	No. R/T
PROJECT NUMBER					
AN () Len Newson 1 9 1 02345 2041 ↓					
IST. () Paul Godfrey 1 Code Eq. Rate Units Dec. Drg. 2 dgts each Wk, Yr					
IST. () D01 2 00 99					
BL 17 0					
Location 213540					
16mm H/S 35 0					
TRANSPORT BOOKED Tick D09 52 00 99					
IP () Tim Monks 1 D01 1 00 99					
Range rover 10 0					
TRANSPORT BOOKED Tick D09 10 00 99					
DIST () Doug Manson 1					
SIST. () Howard Garrett 1 D01 2 00 99					
STANDARD SOUND ✓ 11 0					
2 sets dynamite Beltsand H08136 6 0					
CK4 + windgag 7 213454 1 0					
TRANSPORT BOOKED Tick D09 18 00 99					
GHTS (No. OF MEN) As Monday 3 D11 3 00 99					
EQUIPMENT (MEN x RATE)					
ALTERNATOR/GENERATOR 42 0					
25 0					
D19 67 00 99					
D07 00 99					
D08 00 99					
D17 00 99					
D18 00 99					
Total Shooting Extra Hours					
Total Shooting W/E Surcharge					
Total Lighting Extra Hours					
Total Lighting W/E Surcharge					
ANCELLATION CHARGES		%	Tick Here	TIME/FOOTAGE	
Cancel less than one day		100		RECEIVED:	
Cancel less than 5 days		25		LEAVE:	
				RETURN:	
				TOTALS	
				D01 BBC 5	
				D01 HIRED	
				D11 ALL 3	
				EQUIP. 147	
				REGION	
				HIRED FD No.	

Computer office use only

Intended Date Input

Reel

Item

TITLE: DR WHD

SUB-TITLE: The Android Invasion

DIRECTOR: Barnie Leth

Phone No.

Week No.

30

LOCATION DETAILS HOME STAGE OVERSEAS

Tubney Wood, Near Abingdon
086 739 358

M/S Mitchell returning his money (less cake)

LAB. KAYS	16	35	5/W	COL	No.	R/T	PROJECT NUMBER						
C/MAN ()	Ken Newson				1	9 1	02345 204						
ASSIST. ()	Paul Godfrey				1	Code	Eq. Rate £ P	Units	Dec.	Drg.	2 dgt Wk		
ASSIST. ()						D01		2	00	99			
EQUIPMENT	BL						17	0					
	16m M/S Mitchell						X						
TRANSPORT BOOKED					Tick	D09	17		00	99			
GRIP ()				Jim Monks				1	D01		1	00	99
EQUIP	Range rover						10	0					
TRANSPORT BOOKED					Tick	D09	10		00	99			
R/DIST ()				Dong Manson				1					
ASSIST. ()				Howard Carstka				1	D01	2	00	99	
EQUIPMENT	STANDARD SOUND						11	0					
	2 sets dynamic Bep sound H08136						6	0					
	CKR + windoog 7 23454						1	0					
	1 loudhailer						1	0					
TRANSPORT BOOKED					Tick	D09	19		00	99			
LIGHTS (No. OF MEN)				As Monks				3	D11	3	00	99	
EQUIPMENT (MEN x RATE)							42	0					
ALTERNATOR/GENERATOR							25	0					
Total Shooting Extra Hours						D19	67		00	99			
Total Shooting W/E Surcharge						D07			00	99			
Total Lighting Extra Hours						D08			00	99			
Total Lighting W/E Surcharge						D17			00	99			
						D18			00	99			
CANCELLATION CHARGES		%	Tick Here	TIME/FOOTAGE		TOTALS			REGION				
Cancel less than one day		100		RECEIVED:		D01	BBC	5					
Cancel less than 5 days		25		LEAVE:		D01	HIRED						
				RETURN:		D11	ALL	3					
						EQUIP.		113					
									HIRE PD No.				

WEEK No. 30

Computer office use only Intended Date input Reel Item

RE 28 1340

NAME 28 1340 13

DIRECTOR: Barnet Phone No. Week No. 30 Day FRI

LOCATION DETAILS HOME STAGE OVERSEAS CALL TIME

East Hagbourne Village, Near Didcot 090
Oxfordshire

+ return London

AB. KAYS 16 35 ~~B/W~~ COL No. R/T PROJECT NUMBER

MAN () Len Newson 1 91 02345 12041

SIST. () Paul Godfrey 1 Code Eq. Rate Units Dec. Drg. 2 dgts each Wk, Yr

SIST. () D01 2 00 99

BL 17 0

TRANSPORT BOOKED Tick D09 17 00 99

SIP () Tim Monks 1 D01 1 00 99

Range rover 10 0

TRANSPORT BOOKED Tick D09 10 00 99

DIST () Doug Mawson 1

SIST. () Howard Garthwaite 1 D01 2 00 99

STANDARD SOUND ✓ 11 0

2 sets dummies Better Karl Horrocks 6 0

CK8 + windggs 7 213454 1 0

1 London way 1 0

TRANSPORT BOOKED Tick D09 19 00 99

GHTS (No. OF MEN) At Monday 3

D11 3 00 99

EQUIPMENT (MEN x RATE) 42 0

TERNATOR/GENERATOR 25 0

D19 67 00 99

al Shooting Extra Hours D07 00 99

al Shooting W/E Surcharge D08 00 99

al Lighting Extra Hours D17 00 99

al Lighting W/E Surcharge D18 00 99

CELLATION ARGES % Tick Here

al less 100

one day 25

al less 25

5 days

TIME/FOOTAGE

RECEIVED:

LEAVE:

RETURN:

TOTALS

D01 BBC 5

D01 HIRED

D11 ALL 3

EQUIP. 116

REGION

FREEDOM

DATE: 26th JULY

Inter office use only		Intended Date Input		Reel	Item
DR. WHO					
TITLE:		45			
DIRECTOR: Barry Letts		Phone No.	Week No. 31	Day SAT	
LOCATION DETAILS ☒ HOME ☐ STAGE ☐ OVERSEAS					CALL TIME
D. d. c. St. Oxfordshire - extended					
DENHAM	16	35	RAW	COL	No.
AN ()		1		R/T	PROJECT NUMBER
IST. ()		1		9 1	023451 2041
IST. ()		1		Coda	Eg. Rate £ p Units Dec. Drg. 2 dgts each Wk, Yr
BL		1		D01	2 00 99
TRANSPORT BOOKED		Tick		D09	17 00 99
PI () Jim Moxley		1		D01	1 00 99
Range Rover		1			10 0
TRANSPORT BOOKED		Tick		D09	10 00 99
DIST () Doug Manson		1			
SIST. () Howard Gaster		1		D01	2 00 99
STANDARD SOUND		1			11 0
2 sets dymers		1			6 0
Ck & wind gag		1			1 0
Handhailer		1			1 0
TRANSPORT BOOKED		Tick		D09	19 00 99
GHTS (No. OF MEN) As Manly		3		D11	3 00 99
EQUIPMENT (MEN x RATE)		1			42 0
TERNATOR/GENERATOR		1			25 0
		1		D19	67 00 99
tel Shooting Extra Hours		1		D07	00 99
tel Shooting W/E Surcharge		1		D08	5 00 99
tel Lighting Extra Hours		1		D17	00 99
tel Lighting W/E Surcharge		1		D18	3 00 99
NCELLATION ARGES		%		TIME/FOOTAGE	
tel less in one day		100		RECEIVED:	
tel less in 5 days		25		LEAVE:	
				RETURN:	
				TOTALS	
				D01 BBC 5	
				D01 HIRED	
				D11 ALL 3	
				EQUIP. 118	
				REGION	
				HIRED FD No.	

PROG. TITLE				RELEASE OF ARTISTS' FEES			
"DR. WHO" 4J				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:—		Room No. and Building	
THE ENEMY WITHIN				Tel. Accounts		621, 33 Cav. Sq.	
Proj. No(s)				(Artists' Payments)		1	
02345/2041				Contracts Asst.:		1	
Prod. Costing Wk(s)				Phyllis Page		S.207, S.H. *	
Channel BBC-1				Janet Radenkovic		403, Threshold	
Dept.				P.U.M.		1	
DRAMA (SERIALS)							
Studio TC							
Production day(s) and date(s)				Week(s)			
Ep. 1 + 2: 11/12.8.75				33			
Ep. 3 + 4: 25/26.8.75				35			
Filming date(s)				Week(s)			
21-25 July 1975				30			
Room No.				Building		Tel. Ext.	
505				Union			
408				Threshold			
322				Sc.Bl, TC			
Producer				File Copy		1	
PHILIP HINCHCLIFFE							
Director				Date		*	
BARRY LETTS				28th July 1975			
Designer							
PHILIP LINDLEY							

This is notification for release of payment prior to the programme being completed.

The following artists have completed ~~work~~ filming in accordance with their contracts and may now be paid:—

MONDAY, 21.7.1975

ELISABETH SLADEN	07.45 Call	18.15 back from Location
TOM BAKER	08.30	18.15 do 10
TERRY WALSH	08.15	17.30 do
MAX PAULKENER	08.15	17.30 do 9

Walk-Ons

KEITH ASHLEY	08.15 Call	18.15 back from Location
DEREK HUNT	08.15	18.15 do
CLINTON MORRIS	08.15	18.15 do
ROY PEARCE	08.15	18.15 do

TUESDAY, 22.7.1975

ELISABETH SLADEN	07.15 Call	19.00 back from Location
TOM BAKER	08.30	19.00 do 10 1/2
MAX PAULKENER	08.30	19.00 do 10 1/2

Walk-Ons

KEITH ASHLEY	08.30 Call	19.00 back from Location
DEREK HUNT	08.30	19.00 do
CLINTON MORRIS	08.30	19.00 do
ROY PEARCE	08.30	19.00 do

Stuntman

TERRY WALSH	08.30 Call	20.00 back in London
-------------	------------	----------------------

WEDNESDAY, 23.7.1975

ELISABETH SLADEN	07.15 Call	19.00 back from Location
TOM BAKER	08.30	18.30 do 10
MAX PAULKENER	08.30	19.00 do 10 1/2

Walk-Ons

KEITH ASHLEY	08.30 Call	19.00 back from Location
DEREK HUNT	08.30	19.00 do
CLINTON MORRIS	08.30	19.00 do
ROY PEARCE	08.30	19.00 do

2/.....

-2-

WEDNESDAY, 23.7.1975 (cont)Dog-Handlers/Walk-Ons

HENRY LINDSAY	09.00 Call	14.30 finish on Location
ALAN JENNINGS	09.00	14.30 do
2 ROTWEILER Dogs thru'	09.00	14.30 do
JOAN WOODGATE		

✓ THURSDAY, 24.7.1975

ELISABETH SLADEN	07.15 Call	19.30 back from Location
TOM BAKER	08.30	19.30 do //
MAX FAULKNER	08.30	19.30 do //

Walk-Ons

KEITH ASHLEY	08.30 Call	19.30 back from Location
DEREK HUNT	08.30	19.30 do
*CLINTON MORRIS	08.30	19.30 do
ROY PEARCE	08.30	19.30

*Please note CLINTON MORRIS also drove in vision and is due for a supplementary fee to Episode 1 please.

Artists/Walk-Ons who came down from TV Centre, London to Location by Coach :

PETER WELCH	07.30 Call	16.30 back in London
-------------	------------	----------------------

Walk-Ons

WALTER GOODMAN	07.30 Call	16.30 back in London
SIMON CHRISTIE	07.30	16.30 do
MARGARET McKECHNIE	07.30	16.30 do
FREDDIE WHITE	07.30	16.30 do
MARTINE HOLLAND	07.30	16.30 do
MARK HOLMES	07.30	16.30 do
BETSY WHITE	07.30	16.30 do
IAN ELLIOTT	07.30	16.30 do
LEWES ALEXANDER	07.30	16.30 do
GEORGE BALLANTINE	07.30	16.30 do
SUE ANN MANNERS	07.30	16.30 do

✓ FRIDAY, 25.7.1975

ELISABETH SLADEN	07.15 Call	19.30 back from Location
TOM BAKER	08.30	19.30 do //

*MARTIN FRIEND	08.30	16.00 back in London by lift
----------------	-------	---

*Arrived previous evening ——— + 2nd Class 9' Fare to London
#1.78

Walk-Ons

CLINTON MORRIS	08.30 Call	16.00 back in London via lift
DEREK HUNT	08.30	16.00 do
KEITH ASHLEY	08.30 Call	20.30 back in London via coach
ROY PEARCE	08.30	20.30 do

Plus (left off above on 25.7.75)

MAX FAULKNER 12	08.30	20.30 back in London via coach
-----------------	-------	--------------------------------

3/1.....

RELEASE OF ARTISTS' FEES

-3-

SATURDAY, 26.7.1975

Extra Day

ELISABETH SLADEN

07.15 Call 17.00 back in London

TOM BAKER

08.30 17.00 do

This completes filming information for the programme.

In addition to the above, some of the Walk-Ons may be due for multi-episodic fees and I will let you have this information separately.

Joy
(Joy Sinclair)

From: Assistant to Barry Letts, Room 408, Threshold
PBX
Subject: 'DR. WHO' 4J : 02345/2041-4
FILMING on LOCATION WEEK 30
To: Tel. Accounts, 621, 33 Cav. Squ.

29.7.75

Copies to:
Phyllis Page,
S.207, S.H.
P.U.M.
403, Threshold

I can now let you have details of those Walk-Ons who are due to be paid multi-episodic fees :

MONDAY, 21.7.75 and TUESDAY, 22.7.75

NO Walk-Ons did more than one episode each these two days

WEDNESDAY, 23.7.75

CLINTON MORRIS and DEREK HUNT appeared in both Episodes 1 and 2

KEITH ASHLEY and ROY PEARCE appeared in both Episodes 1 and 2

THURSDAY, 24.7.75

CLINTON MORRIS and DEREK HUNT
and appeared in both Episodes 1 and 3
KEITH ASHLEY and ROY PEARCE

(CLINTON MORRIS also appeared in Episode 2)

FRIDAY, 25.7.75

KEITH ASHLEY appeared in both Episodes 1 and 3

Joy Sinden
(Assistant to Barry Letts)

js

c.c. T.V. Accounts.
B. Letts. ✓
Serials.
C.
F.
C & Fin Ex. Birmingham.

Ref:02345/2041/GV/JG Ext.

30th July 1975

M9

Land Agent,
Magdalen College,
Oxford.

Dear Sir,

DR. WHO

In consideration of the additional filming facilities which you kindly provided for our Director, Barry Letts at Taubney Woods on two and half days on 25th and 26th July, I am enclosing a cheque for . The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee plus VAT, less the amount already paid.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigue,
A/Assistant, Facilities,
Television Administration.

Encl.

Television Accounts:

Please enclose cheque for £ made payable to: Magdalen College,
Oxford.

and charge to: Dr. Who.

Proj. no. 02345/2041 Code 108.

Property & Drape Requirements

From Director **BARRY LETTS**
Room No. **408 TH RESH OLD** Extn.

To Property Master T/C

Production **DR WHO 4 J**

Designer **PH ILIP LINDLEY** Extn.

Scenic Properties Buyer **SUE GREGORY** Extn.

Reh. Room No. **ACTON 301 ext 3490**

Project No. **02345/2041**
Ealing. **-**
Location/Country **-**
Studio **TC1**

Filming Date

Setting Date **day 10-8**

Studio Reh. **AUG 11 & 12**
V.T.R. **AUG 11 & 12**

For Snr. Asst. Props. (Alloc) use only

File **O/F** Paper colour **W**

Copies to	
Director (3)	✓
Designer	✓
Scene Master (4)	✓
Scenic Prop. Buyer	✓
Snr. Asst. Properties (5)	✓
Petty Cash	✓
Booking Clerk	✓
Designer Eal.	
Film Op. Sup. Eal.	
Armourers	✓
Night Manager (Scenic Servicing)	
Hired/Movement (2)	

Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due **30.7**

Date Recd. **30.7**

Order No. **H T/C** ZERO DELIVERY/COLLECTION DATE

BA SICALLY ENGLAND SLIGHTLY IN TH E FUTURE

page one

FIRST ACTION PROP LIST FOR THE STUDIO

PUB

- Production*
- 1) 1 chiming clock with sweep second hand F/P, but possible to stop ~~clock~~ chime without stopping clock *as item 53*
 - 2) 1 till, F/P *as item 552*
 - 3) qty £5 & £1 notes- these may be mock, but must appear to be brand new
 - 4) qty new coins (see A.F.M.)
 - 5) qty drinking glasses: a) 6 beer glasses
b) 6 wine glasses
c) 6 sherry glasses
d) 6 spirit glasses *as item 559*
 - 6) 1 telephone *as item 565 F/P*

OFFICE

- ~~7) 1 freestanding screen, approx 6' high~~
- 8) 1 FN 9mm Military Browning Automatic for Grayford F/P
- 9) 1 telephone *as item 522* (practical)

POST OFFICE

- 10) 6 ginger beer bottles F/P *Schweppes*
- 11) 1 bottle opener
- 12) 1 telephone *as item 574 (F/P 574)*

KRAAL DETENTION CELL

- Visual Effects*
- 13) 1 tray with : a) 1 flask
b) 1 drinking goblet
c) 1 plate

NB all item 13 is Kraal style.

continued.....

Property & Drape Requirements

From Director BARRY LETTS

Room No. 408 THRESH OLD

Extn.

To Property Master T/C

Production DR W HO 4J

Designer PHILIP LINDLEY

Extn.

Filming Date

Scenic Properties Buyer SUE GREGORY

Extn.

Studio Reh. AUG 11 & 12

Reh. Room No. ACTON 301 ext 3490

V.T.R. AUG 11 & 12

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

For Snr. Asst. Props. (Alloc) use only

File Paper colour

Copies to

Director (3) ✓

Designer ✓

Scene Master (4) ✓

Scenic Prop. Buyer ✓

Snr. Asst. Properties (5) ✓

Petty Cash ✓

Booking Clerk ✓

Designer Eal. ✓

Film Op. Sup. Eal. ✓

Armourers ✓

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

Date Recd.

CORRIDORS

- 14) 1 rifle :SMR.762 (for RSM Benton) FN gmm Browning + Webbingholster
 15) 6 rifles :SLR.762 (for soldiers) + " belt
 16) 1 dummy Sterling Sub Machine Gun for Adams
 17) 1 ordinary stretcher
 18) 1 sheet to cover body on stretcher
 19) 1 ladder for Dr Who to ascend item SB
 20) asstd contents of fire cupboard, e.g. fire hose, fire buckets etc

MISCELLANEOUS

- 21) 2 bottles ginger cordial
 22) 2 bottles blackcurrant cordial
 23) 12 pints prop beer
 24) 12 small bottles of tonic water
 25) 12 small bottles of ginger ale
 26) 1 complete Scofa (I.E. 4 whole quarters) loaf
 27) a Calendar consisting of 1 month only as item 567
 28) qty of maps & charts to be pinned on item 7
 29) small qty of map pins & drawing pins
 30) Qty map pins

I would like to check these items on Friday August 8th at the latest please.

from Felicity Trew A.F.M.

28) 6 Panatella cigars

29) 1 Box matches

30) 1 Check cloth (for wiping bar)

31) 1 map on roller

32) Pen (for Crayford)

fairly smart black biro as item 523

From: Assistant to BARRY LETTS, 408 Threshold Ext. 4.8.75
Subject: 'DR. WHO' 4J - Episodes 1 and 2 in T.C.3
on MONDAY, 11th and TUESDAY, 12th August 1975
Ph: Phyllis Page, S207, S.H.

This is to confirm names of the Walk-Ons we would like booked for above programme, in addition to the six people who were on our filming. They're all from A.P.P. :

MONDAY, 11th and TUESDAY, 12th August

ROY PEARCE	Mechanic
DEREK HUNT	do
ALAN CLEMENTS	Soldier

TUESDAY, 12th August only

ALF CUSTER	Soldier
RICHARD KING	do
CHRISTOPHER WOODS	do
MARK ALLINGTON	do
PAT MILNER	do

Many thanks.

Joy
(Joy Sinclair)

From: Nansi Davies

Room No. &
Building:

S 205

Tel.
Ext.:

date: 5.8.75.

Subject: CANCELLATION OF EXPENSES SHEET

To: Producer, Organiser, Registry & File Copy.

DR WHO 4J Ep.1. MAX PAULKNER
023452041. DATED 11th June 1975

Please cancel your copy of this Expenses Sheet. The Agent has now returned the mislaid Expenses Sheet which has been torn up. The Typed Expenses Sheet dated 17th July has been cashed by the artist so he has now had all the Expenses due to him for the filming.

Nansi Davies
Nansi Davies
Artists Contracts, Television.

From: Philip Hinchcliffe's Secretary

505 Union House

Ext.

Subject: Dr WHO PHOTOGRAPHS 4J

August 5th, 1975

To: Joy Sambles, Picture Publicity

The enclosed photographs can all be captioned 'BBC-1 Colour. Doctor Who 4J.
'The Adroid Invasion'

- 23a/1 Doctor Who (Tom Baker) is a prisoner of the Kraals.
- 4a/1 Styggren, leader of the Kraals (Martin Friend)
- 13a/1 Doctor Who (Tom Baker) in the hands of the Mechanics
- 20a/1 Styggren, leader of the Kraals (Martin Friend)
- 8a/1 Styggren, leader of the K_raals (Martin Friend)
- 10a/1 Doctor Who (Tom b_aker) signs autographs during a break in filming.

Ann Carrington
Ann Carrington

PROG. TITLE				ARTISTS' STUDIO CALL SHEET			
"DR. WHO" 4J				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To: Room No. and Building			
THE ENEMY WITHIN				* 1			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Joy Sinclair, 408 Threshold			
02345/2041/2			BBC-1	ON COMPLETION of RECORDING EPISODE TWO			
Dept.		Studio	TC	Please return to Gallery straight after recording.			
Production day(s) and date(s)		Week(s)		Thanks			
Ep. 1 + 2: 11/12.8.75		33					
Ep. 3 + 4: 25/26.8.75		35					
Filming date(s)		Week(s)					
21-25 July 1975		30					
Producer		Room No.	Building	Tel. Ext.	File Copy		
Director		505	Union		Date		
Designer		408	Threshold		11.8.;975		
PHILIP HINCHCLIFFE		322	Sc.B1, TC		*		
BARRY LETTS							
PHILIP LINDLEY							

ARTISTS	DATE: MONDAY, 11th August				DATE: TUESDAY, 12th August			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
✓ TOM BAKER	10.30	11.00		22.00		10.30		21.30
✓ ELISABETH SLADEN	10.30	11.00		22.00		10.30		21.30
✓ MILTON SOHNS		11.00		22.00		10.30		21.30
✓ MARTIN FRIEND		11.30		22.00		11.00		21.30
✓ MAX FAULKNER		10.30		22.00		10.45		21.30
✓ PETER WELCH		11.15		20.05		10.45		20.10
✓ IAN MARTER	2-	14.00		22.00		10.30		21.30
✓ JOHN LEVENE	--	—				10.30		21.30
✓ TERRY WALSH		—						
WALK-ONS 11th only								
✓ WALTER GOODMAN		11.00		20.05			-	
✓ SIMON CHRISTIE		11.00		20.05			-	
✓ FREDDIE WHITE		11.00		20.05			-	
✓ MARK HOLMES		11.00		20.05			-	
✓ MARTINE HOLLAND		11.00		20.05			-	
✓ MARGARET McKECHNIE		11.00		20.05			-	

From: Production Unit Manager, Doctor Who

Room: 403 Thresh.
PABX:

Subject: DOCTOR WHO 4J

Proj. No: 02345/2041-4

To: F.O.M., Ian Brindle
Make-up Allocations, E120 TC
Allocs. Org. Costume, 3011 TC
Sen. Asst. Allocs. Props, 269 Sc. Blk
Day Manager, 128 Sc. Blk.
Scenic Design Manager, 307 Sc. Blk
Day Ops Asst., Film, 101 Sc. Blk.
Asst. Liaison (Film & OBs) 274 Sc. Blk
P.A. (F.A.), 6055 TC
Assts. Productions, 6055 TC
Assts. Servicing, 6055 TC
Progress Desk, 4043 TC
O.A. Serials
Philip Hinchcliffe
Marion McDougall

May we please have the following film effort:

SHOOTING: 5 days Mon - Fri. Week 30 Loc: Berkshire

EDITING: 12 days

CONSTRUCTION: 250 MH Zero Wk. 29

DESIGNER EFFORT: Yes

PROPS EFFORT: Yes

COSTUME EFFORT: Yes

MAKE-UP EFFORT: Yes

FILM OPS: Yes

VTR dates: 11th & 12th August : Wk. 33
25th & 26th August : Wk. 35

DIRECTOR: Barry Letts

To: Janet Radenkovic, PUM Dr. Who, 403 Threshold

I have accepted filming for Dr. Who 4J in week 30

Signed

Date

For

Department

Janel

PROG. TITLE				V.T. BOOKING			
Episode(s) / Sub. Title				RECORDING NO. VT. C/ 6HT B00898			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Distribution		Denotes Recipient	
Dept.		Studio		Thro:		Room No. and Building	
Production day(s) and date(s)		Week(s)		Dept. Org.:		*	
Filming date(s)		Week(s)		To:		No of Cop	
Producer		Room No.		Building		Tel. Ext.	
Director		Building		Tel. Ext.		File Copy	
Designer		Room No.		Building		Date	

RECORDING		COLOUR/MONO		Source	
Date and Times:					
Additional facilities:		Helical Scan Recording			
(tick as required)		Roll-back and mix.			
		Synchronous insert machine to playback			
		tape no			
		Special Instructions			
Specify machine type required for Helical Scan Recordings					

EDITING		8		hrs		CUT/ELECTRONIC	
Preferred date(s):		8.9.75					
Additional facilities		3 machines					
		Transfer to shib and sypher immediately after edit					
TX DATE		50		FINAL DURATION		25'	

SOUND DUB		via Studio		Date	
Length of		Hours for Rehearsal with Studio			
Time		Hours for Dub via Studio			
Required		Hours for Review of Sound Dub			
		Hours for Dub Back to Master			
		Hours for Final Review of Completed Programme			

TRANSFER (tape to tape)		FROM		405		525		625		COLOUR		MONO	
Preferred Date(s)		TO		Helical Scan		525		625		COLOUR		MONO	
Special Instructions													
Specify machine type required for Helical Scan Recordings													

PLAYBACK	
Preferred date and time:	
Destination:	
Viewer:	
Additional Information (include tape despatch instructions for helical scan recordings)	
Signed	
PABX	

12/9/75
0400-1845
(inc meal)
3RD MK 0400-1430
TFR TO SHIB
2230-2300
UT9
DUB TO SYPHER:
16/9

(1 m/c)
(2 m/c's)
(1 m/c)
(2 m/c's)
(1m/c)

recording number of transfer
VT /
Accepted by Recording Unit F.A.C.
Date 19.9.75
Room 6055 T.C.
Tel. Ext.

Janet

PROG. TITLE		DR. WHO 4J		V.T. BOOKING			
Episode(s) / Sub. Title		2/4 The Android Invasion		RECORDING NO. VT. C / 6HT B00791			
Proj. No(s)		02345/2042		Prod. Costing Wk(s)		Channel	
Dept.		Drama Serials		Studio		Distribution	
Production day(s) and date(s)		Week(s)		Thro:		Denotes Recipient	
Filming date(s)		Week(s)		Dept. Org.:		Room No. and Building	
Producer				P. Wineman		406 Threshold	
Director				To: F.A.C.		6055 T.C.	
Designer				Production Office			
		Room No.		Building		Tel. Ext.	
						File Copy	
						Date 12.8.75	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times:							
Additional facilities:		Helical Scan Recording					
(tick as required)		Roll-back and mix.					
		Synchronous insert machine to playback					
		tape no					
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		8		hrs		CUT/ELECTRONIC	
Preferred date(s):		3.9.75					
Additional facilities		3 machines					
		Videodisc for first hour					
		Transfer to shib and sypher immediately after edit.					
TX DATE		49		FINAL DURATION		25'	
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio					
Time		Hours for Dub via Studio					
Required		Hours for Review of Sound Dub					
		Hours for Dub Back to Master					
		Hours for Final Review of Completed Programme					
TRANSFER (tape to tape)		FROM		405		525	
		TO		Helical Scan		525	
Preferred Date(s)		Duration		COLOUR		MONO	
Special Instructions				COLOUR		MONO	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:					
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed		Ruth Adams		PABX			

Accepted by Recording Unit F.A.C.

Date 19/9/75

Room 6055 T.C.

Tel. Ext.

Please sign the attached Royalty Agreement where indicated and return ONE copy within SEVEN DAYS

With Compliments

Room 505
Union House

 MAGNETIC
EFFECTS LTD

Sorry about this. It's been under
a pile of bumph on my desk since
August! Barry.

23 Redan Place Queensway London W2 4SA Telephone

AGREEMENT made this Twelfth day of August 19 75

BETWEEN MAGNETIC EFFECTS LIMITED of
23 Redan Place, Queensway, London W2 4SA.
(hereinafter called "the Owner") of the one part

AND BRITISH BROADCASTING CORPORATION
of
BROADCASTING HOUSE LONDON. W.1.
(hereinafter called "the Producer") of the other part.

WHEREAS The Producer desires to incorporate in the Film or Television or Radio or Stage or Gramophone - and - Audiotape Production named in the Schedule hereto (hereinafter called "the Production") certain recordings and sound Library material belonging to the Owner,

NOW IT IS HEREBY AGREED AS FOLLOWS:

1. ANY Search Fee or Flat Rate or Deposit (such deposit to be in part payment of the final aggregate charges) and the V.A.T. thereon in the Schedule hereto shall be paid by the Producer upon the signing of this Agreement.
2. UPON receipt of the sums referred to in Clause 1, the Owner shall make available to the Producer (at the Producer's own expense in all respects) recordings of the Library material required by the Producer subject always to the Owner's right to withhold any particular material. Forthwith on receipt the Producer shall pay the copying cost thereof either to the Owner or as the Owner shall direct.
3. UPON receipt of the said recordings the Producer shall be entitled to make such number of copies thereof as shall be necessary for dubbing purposes connected with the said Production, but this right shall not entitle the Producer to make copies of all or any part of the said recordings for any other purposes nor to perform the same in public or private (unless this contract is in respect of a live Production) except for dubbing purposes as aforesaid.
4. THE Producer shall return to the Owner all unused recordings or re-recordings or the unused parts of any recordings or re-recordings of the said Library Material within 14 days of the completion of the dubbing and similar processes connected with the Production. The return of the said unused material shall be made at the expense of the Producer, who shall be responsible for all such material until it is returned to the custody of the Owner.
5. THE Producer shall pay the Owner forthwith on demand the Hire Charge plus V.A.T. thereon for each item of sound-recording, sound-effects or similar material which is supplied to him at his or his representative's request, such Charges to be calculated in accordance with the said Schedule. The said Charge and V.A.T. shall be payable in any event, notwithstanding that no part of the said item is subsequently dubbed or incorporated into the Production, or is otherwise used by the Producer.
6. SUBJECT to and in consideration of the due payment to the Owner of all sums payable under this Agreement but not otherwise the Producer shall be entitled to exercise a non-exclusive right and Licence to make copies of the sound library material and to distribute and perform the sound library material in public by means only of the performances of the said Production and advertisements therefor and as an integral part thereof and not otherwise THROUGHOUT ALL COUNTRIES OF THE WORLD.
7. SUBJECT to the provisions of Clause 6 of this Agreement, the copyright in, and ownership of, the said sound recordings and Sound Library material, and all recordings, re-recordings, and copies thereof shall be and remain vested in the Owner.

8. THE PRODUCER UNDERTAKES:

- (i) To inform the Owner of any change in the title or description of the Production, forthwith upon such change being made.
- (ii) To notify the Owner of the date of the first trade showing or first public performance or first broadcast or first sale, or first publication or first delivery to sponsor of the Production, whichever is the earliest in time; such notification is to be made within 3 days of the said date being ascertained by the Producer.
- (iii) To notify the Owner forthwith of any subsequent desire or consideration or decision to render the Production, or to reproduce all or part of the Production, in a medium other than that specified in the said Schedule.
- (iv) Not to use or suffer or permit the use of any recordings or other material supplied by the Owner hereunder in any place or manner which might be defamatory of any person or persons or body or other organisation, or might in any other way be in breach of the law.

9. IF this Agreement is entered into for the incorporation of the Owner's recordings and Sound Library material in a Production made in one medium as designated in the said Schedule, and the Producer subsequently desires to render the Production or reproduce all or part of the Production in another medium, the Producer shall notify the Owner of his said desire and shall furnish the Owner with particulars of the new medium, the length of the new production and of all such other matters as the Owner may reasonably require. The Producer shall be entitled to use the recordings and Sound Library material (which had previously been supplied to him for incorporation in the Production in the medium specified in the said Schedule) in the preparation of the production in the new medium, but only if and after an additional Hire Charge has been agreed between the Owner and the Producer. In the absence of such agreement the additional Hire Charge for each item to be re-used in each new medium shall be, and in any event the agreed additional Hire Charge for each item to be re-used in each new medium shall not exceed, the original Charge for the said item or items of recordings or Sound Library material. The said additional Hire Charge and V.A.T. thereon shall be payable to the Owner forthwith on demand, and the provisions of Clause 5 of this Agreement shall apply thereto.

10. IF a Production chargeable at a low rate containing the Sound Library material is subsequently increased to a length chargeable at a higher rate, or is combined with other productions into one composite whose length is chargeable at a higher rate, the Producer shall pay forthwith to the Owner a sum representing the difference between the Hire Charges paid at the low rate and the Hire Charge applicable to the type at the higher rate.

11. THE Producer undertakes to indemnify and keep the Owner indemnified against all allegations, proceedings, claims, demands, costs and expenses which may be taken or made against or incurred or which may become payable by the Owner as a result of or arising out of any breach or non-performance by the Producer of any of the provisions of this Agreement.

12. THE Producer shall be entirely responsible for securing and purchasing clearance of copyright, musical, performing, recording, author's, composer's or artist's rights wherever it may be necessary: and the Owner shall not be obliged to bring any such necessity to the notice of the Producer or his agents or servants.

13. IF the Producer shall fail to comply with any of the provisions of this Agreement or shall make default in payment of any sum payable under this Agreement then the Owner shall be entitled forthwith to the return of all material supplied by the Owner to the Producer and copies made by the Producer and any right or licence to copy, reproduce or perform any such material granted or implied hereby shall be automatically revoked and become null and void but without prejudice to the Owner's rights against the Producer in respect of any provisions of this Agreement.

14. THE Owner shall be entitled to charge interest on all sums unpaid for twenty-eight days or more and such interest shall be payable from the date such sum or sums become due at the rate of 2½% per month.

15. THIS Agreement is made in England and shall be construed and enforced in accordance with the Laws of England and the procedure of the English Courts.

SCHEDULE TO HIRE AGREEMENT

Order No. C62356

- A. TITLE(S) OF PRODUCTION DR.WHO..Episode.2.PRojct.0345/2042.....
- B. DESCRIPTION AND MEDIUM IN WHICH PRODUCED ...T.V..Drama.....
- C. LENGTH OF PRODUCTIONUnder half an hour.....
- D. HIRE CHARGES FOR FIRST COPY OF EACH ITEM£3-00.....
(DOUBLED FOR MUSIC)
- E. SEARCH FEE
- F. DEPOSIT
- G. SPECIAL FLAT RATE
- H. COPYING CHARGES shall be those ruling at the time of ordering.

AS witnessed the hands of the parties the day and the year first above written.

WITNESS

ADDRESS

OCCUPATION

Accountant

For and on behalf of
MAGNETIC EFFECTS LIMITED
(the Owner)

Registered in London No.693233
at 158-160 Arthur Road, London,
SW19, ENGLAND.

X.....*49 Hale*.....X

WITNESS

ADDRESS

OCCUPATION

For and on behalf of
THE PRODUCER

.....

FROM: BETTY WICKINS, PROGRESS DESK, STUDIO MANAGEMENT. ROOM 4043, T.C. PABX.

DEPARTMENT... DRAMA SERIALS PRODUCTION... DR.WHO (4J) -1&2- PROJECT NO. ...2345/2041-2..
WEEK NO. ..33..... DATE..... 12.8.75
PRODUCER... P.HINCHCLIFFE CONTRACT ASSISTANT... NANSI DAVIES TECHNICAL MANAGER (1)..... DUNCAN BROWN
DIRECTOR... B.LETTS COSTUME DESIGNER... BARBARA LANE SOUND SUPERVISOR..... ALAN MACHIN
DESIGNER... P.LINDLEY MAKE-UP ARTIST..... SYLVIA THORNTON PROPERTY BUYER..... S.GREGORY

So that this docket may help you to anticipate the deadline dates issued by the Servicing Departments, it is essential that information is passed quickly to all concerned.

Project numbers for productions are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calender weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can now be obtained from the Visual Effects Organiser on Ext. T.C.

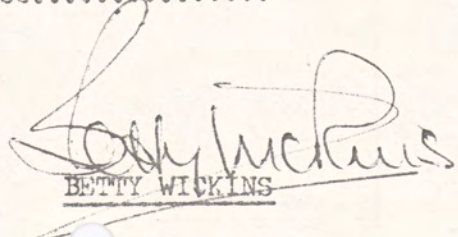
STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed	Illust.	Plain	Artists	Costume	Make-Up	Final Plans
Information Due	9.6	1.7	14.7	8.8	30.7	30.7	18.7	25.7	30.7	25.7	28.7	25.7	1.8
Information Received													

Cancellation Dates:- Floor Manager..... DRAMA A.F.M. DRAMA Floor Assistant..... 1.8 Scenic Projection..... 1.8

Date of Issue of Studio Production Dates..... 24.6.75

Comments


BETTY WICKINS

From: Assistant to Barry Letts, 408 Threshold
Subject: 'DR. WHO' 4J Episodes 1 + 2 in TC3 on
11th and 12th August 1975
To: Phyllis Page 13.8.75

In addition to Episode 1, most of which was recorded on MONDAY, 11th August - we pre-recorded a sequence from Episode 3 with the following artists :

TOM BAKER
ELISABETH SLADEN
+ MILTON JOHNS
MAX FAULKNER

as well as a sequence from Episode 2 with: Ina, in 3

+ MILTON JOHNS
+ MARTIN FRIEND

All these artists are therefore due for a multi-episodic recording fee of £ each .

In addition to Episode 2, most of which was recorded on TUESDAY, 12th August - we also pre-recorded another sequence from Episode 3 with the following artists :

TOM BAKER
ELISABETH SLADEN
IAN MARTER
MARTIN FRIEND

Again, these artists are due for a multi-episodic recording fee of £ each.

As mentioned in my memo dated 28th July, the following Walk-Ons from A.P.P. filmed for Episode 2 on the same day as they filmed for Episode 1. Their names again, are:

CLINTON MORRIS
KEITH ASHLEY

DEREK HUNT
ROY PEARCE

Their names appear on the P.asC. for Episodes 1 and 2 - copies of which I'll let you have as soon as they are ready.

Joy
(Joy Sinclair)

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
"DR. WHO" 4J (Episodes 1 + 2)				Distribution		Denotes Recipient ☒	
Episode(s) / Sub. Title THE ENEMY WITHIN				To:		Room No. and Building ☒	
Proj. No(s) 02345/201 + 2				Booking Assistant: Phyllis Page		S.207 S.H. *	
Prod. Costing Wk(s)				Dept. Org.:		* 1	
Channel BBC-1				P. Wineman		406 Threshold 1	
Dept. DRAMA (SERIALS)				Studio		TC	
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75				Week(s)		33 35	
Filming date(s) 21-25 July 1975				Week(s)		30	
Room No.				Building		Tel. Ext.	
Producer PHILIP HINCHCLIFFE				505		Union	
Director BARRY LETTS				408		Threshold	
Designer PHILIP LINDLEY				322		Sc. B1, TC	
File Copy				Date		13.8.1975 *	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

CAMERA REHEARSAL for EPISODES 1 and 2 :

Ep.1 on 11.8.75: 11.00 - 18.00 : Recording time:- 19.30 - 22.00
 Ep.2 on 12.8.75: 10.30 - 18.00 : Recording time:- 19.30 - 21.30

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
 BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	11.8.75	10.30 - 22.00	11 1/2 -		
	12.8.75	10.30 - 21.30	11 -		
ELISABETH SLADEN	11.8.75	10.30 - 22.00	11 1/2 -		
	12.8.75	10.30 - 21.30	11 -		
MILTON JOHNS	11.8.75	11.00 - 22.00	11 -		
	12.8.75	10.30 - 21.30	11 -		
MARTIN FRIEND	11.8.75	11.30 - 22.00	10 1/2 -		
	12.8.75	11.00 - 21.30	10 1/2 -		
MAX FAULKNER	11.8.75	10.30 - 22.00	11 1/2 -		
	12.8.75	10.45 - 21.30	11 -		
PETER WELCH	11.8.75	11.15 - 20.05	10 -		
	12.8.75	10.45 - 20.10	10 1/2 -		
IAN MARTER	11.8.75	14.00 - 22.00	6 Pre-recorded short sequence fm Ep.3		
	12.8.75	10.30 - 21.30	11 -		
JOHN LEVENE	12.8.75	10.30 - 21.30	11 -		
PETER BRACE (Stuntman)	12.8.75	12.00 - 21.30	9 1/2 -		
<u>WALK-ONS</u>					
WALTER GOODMAN	11.8.75	11.00 - 20.00	9 1/2 -		
SIMON CHRISTIE	11.8.75	11.00 - 20.00	9 1/2 -		
FREDDIE WHITE	11.8.75	11.00 - 20.00	9 1/2 -		
MARK HOLMES	11.8.75	11.00 - 20.00	9 1/2 -		
MARTINE HOLLAND	11.8.75	11.00 - 20.00	9 1/2 -		
MARGARET McKECHNIE	11.8.75	11.00 - 20.00	9 1/2 -		
2/.....continued					

PROG. TITLE		"DR. WHO" 4J		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title		THE ENEMY WITHIN		Page No.		2	
Proj. No(s)		02345/2041+2					
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p		
WALK-ONS (cont)							
ROY PEARCE	11.8.75	12.00 - 22.00	10 ① 1.50				
	12.8.75	10.30 - 21.30	11 ② 3.00				
DEREK HUNT	11.8.75	12.00 - 22.00	10 ① 1.50				
	12.8.75	10.30 - 21.30	11 ② 3.00				
ALAN CLEMENTS	11.8.75	11.30 - 20.15	9 ✓				
	12.8.75	10.30 - 21.30	11 ②				
ALF CUSTER	12.8.75	10.30 - 21.30	11 ② 3.00				
CHRISTOPHER WOODS	12.8.75	10.30 - 21.30	11 ② 3.00				
MARK ALLINGTON	12.8.75	10.30 - 21.30	11 ② 3.00				
PATRICK MILNER	12.8.75	10.30 - 21.30	11 ② 3.00				
TERRY SARTAIN	12.8.75	10.30 - 21.30	11 ② 3.00				
			Replaced RICHARD KING, who was indisposed				
			Joy Sinden (Assistant to BARRY LETTS)				

PRG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO 4J				Distribution			
Episode(s) / Sub. Title "The Android Invasion" Ep.1				Denotes Recipient			
Proj. No(s) 02345/2041				Room No. and Building			
Prod. Costing Wk(s)				To:			
Channel BBC-1				Head of Accounting Services Television			
				Television Costing			
				Film & VT Librarian			
Dept. DRAMA (SERIALS)				Duty Office			
Studio TC3				Enterprises			
Production day(s) and date(s) MONDAY, 11th August '75				Purchased Programmes			
Week(s) 33				Copyright			
				Copyright Book Illustrations			
Filming date(s) 6 Days Total Filming MONDAY, 21.7.1975 to SATURDAY, 26.7.1975				Copyright Music			
Week(s) 30/1				Central Stills Library			
Room No.				Building			
505				Union			
408				Threshold			
322				Sc.B1.TC			
Producer PHILIP HINGCLIFFE				Organiser			
Director BARRY LETTS				File Copy			
Designer PHILIP LINDLEY				* BRIAN WEST			
				+ PHYLIS PAGE			

Duration: 24' 30" Recording No: VTC/6HT/B00787 TX date & time (if known) 22.11.75 at 17.30 hrs

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Tardis lands in woods and when Sarah and the Doctor are fired at by men dressed in high-necked white overalls, they escape and find themselves in a village called Devesham that Sarah knows well.

At first the village appears to be deserted but when the villagers do arrive, they appear strange - the Doctor then goes to the Defence Station to investigate and is taken into custody. Sarah arrives in time to rescue him....

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
MILTON JOHNS
PETER WELCH
MARTIN FRIEND
MAX FAULKNER

ROY PEARCE
DEREK HUNT
ALAN CLEMENTS
WALTER GOODMAN
SIMON CHRISTIE
MARGARET McKECHNIE
FREDDIE WHITE
MARTINE HOLLAND
MARK HOLMES

Doctor Who
Sarah Jane Smith
Guy Crayford
Morgan
Styggron
Corporal Adams

W/On (1) thru' A.P.P.
do
do
do
do
do
do
do
do

2/.....continued

PROGRAMME AS COMPLETED (cont)

'DR. WHO' 4J: Episode 1
02345/2041

2. Contributors (cont):

Pre-recorded sequence from Episode 3 (App. 7'20")

TOM BAKER	Doctor Who
ELISABETH SLADEN	Sarah Jane Smith
MILTON JOHNS	Guy Crayford
MAX FAULKNER	Corporal Adams

Pre-recorded sequence from Episode 2 (App. 1'55")

MARTIN FRIEND	Styggron
MILTON JOHNS	Guy Crayford

On Film :

TOM BAKER	Doctor Who
ELISABETH SLADEN	Sarah Jane Smith
MARTIN FRIEND	Styggron
MAX FAULKNER	Corporal Adams
PETER WELCH	Morgan
TERRY WALSH	Stuntman/Double

BETSY WHITE	W/On (1) thru' A.P.P.
IAN ELLIOTT	do
LEWIS ALEXANDER	do
GEORGE BALLANTINE	do
SUE MANNERS	do
SIMON CHRISTIE	do
WALTER GOODMAN	do
MARGARET McKECHNIE	do
FREDDIE WHITE	do
MARTINE HOLLAND	do
MARK HOLMES	do
CLINTON MORRIS	do
ROY PEARCE	do
DEREK HUNT	do
KEITH ASHLEY	do
ALAN JENNINGS	do thru' Joan Woodgate
HENRY LINDSAY	do

A Sequence from Episode 1 will be post-recorded with Ep.4 on 26.8.75
Please note information on the P as C for that day.

Artist involved will be :

DAVE CARTER	Grierson
-------------	----------

3/.....continued

PROGRAMME AS COMPLETED (cont)

B. COPYRIGHT

Author: TERRY NATION

Duration of Script: 25' 00"

Residual: MERVYN HAISMAN (Episode 1 only)

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	82 ft

Specialty Shot Film

16mm Sound	504 ft.
------------	---------

PROJ. NO:		02345/2041		D. MUSIC CONTENT		PROGRAMME AS COMPLETED	
music code	TITLE			L.P./E.P. TITLE Side / Band		Duration	
	Composer = Publisher = Arranger Record Label = Prefix = Suffix			Performer		mins	secs
S	Ron Grainer and the BBC Radiophonic Workshop			Opening Titles Closing Titles		0	30
	Incidental music details to follow					0	52
RS	Duffy Song / music						
				Joy Division (for Barry Letts)			
				14.8.1975			

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO 4J				Distribution			
Episode(s) / Sub: Title				Denotes Recipient			
"The Android Invasion" Ep.2				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-			
02345/2042			BBC-1	Head of Accounting	621, 33 Cav.Sq.		
				Services Television	B.104 Sulgrave House		
				Television Costing	S.136, Windmill Rd		
				Film & VT Librarian	4096 T.C.		
Dept.			Studio	Duty Office	411, Villiers House		
DRAMA (SERIALS)			TC3	Enterprises	304 Union House		
Production day(s) and date(s)			Week(s)	Purchased Programmes	Copyright		
TUESDAY, 12th August '75			33	Copyright Book Illustrations	326, 16 Langham St		
Filming date(s)			Week(s)	Copyright Music	323, 16 Langham St		
Monday, 21.7.1975 to Saturday, 26.7.75			30/1	Central Stills Library	4142 T.C.		
			Room No.	Building	Tel. Ext.	Organiser	
Producer			505	Union		File Copy	
Director			408	Threshold			
Designer			322	Sc.Bl.,TC			
						+ BRIAN WEST	1
						+ PHYLLIS PAGE	1

Duration: 24' 30"

Recording No: VTC/6HT/B00791

TX date & time (if known) 29.11.1975 at 17.30 hrs

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

Sarah succeeds in rescuing the Doctor from the Defence Station and they escape to the woods. Sarah hides in a tree whilst the Doctor lures the chase away from her - but when Sarah climbs down, she is captured by the Soldiers.

The Doctor, unaware of Sarah's capture, goes to the village inn and Sarah phones him there. He goes to meet her in the village Post Office. They leave together and return to the woods to look for the Tardis - it has gone! The Doctor realises that 'Sarah' is an imposter - she draws a gun but during the ensuing struggle, her face falls off ...

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
IAN MARTER
MILTON JOHNS
PETER WELCH
MARTIN FRIEND
JOHN LEVENE
MAX FAULKNER
PETER BRACE

ROY PEARCE
DEREK HUNT
ALAN CLEMENTS
ALF CUSTER
CHRISTOPHER WOODS
MARK ALLINGTON
PATRICK MILNER
TERRY SARTAIN

Doctor Who
Sarah Jane Smith
Harry Sullivan
Guy Crayford
Morgan
Styggron
RSM Benton
Corporal Adams
Stuntman/Soldier

W/On (1) thru' A.P.P.

do
do
do
do
do
do
do

2/.....continued

2. Contributors (cont)

Pre-recorded sequence from Episode 3 (App. 4'35")

TOM BAKER
ELISABETH SLADEN
IAN MARTER
MARTIN FRIEND

Doctor Who
Sarah Jane Smith
Harry Sullivan
Styggron

On Film :

TOM BAKER
ELISABETH SLADEN
MAX FAULKNER

Doctor Who
Sarah Jane Smith
Corporal Adams

CLINTON MORRIS
DEREK HUNT
KEITH ASHLEY
ROY PEARCE

W/On (1) thru' A.P.P.
do
do
do

plus

TERRY WALSH
JOAN WOODGATE

Stuntman/Db1
for use of 2 dogs ("Rotweilers")

B. COPYRIGHT

Author: TERRY NATION
Duration of Script: 25' 00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	82 ft

Specially Shot Film

16mm Sound	217 ft
------------	--------

PROJ. NO:		D. MUSIC CONTENT	PROGRAMME AS COMPLETED		
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
S	Ron Grainer and the BBC Radiophonic Workshop Incidental music details to follow		Opening Titles Closing Titles		0 30 0 52
			Joy Sinclair (for Barry Letts) 14.8.75		

PROJ NO:		D. MUSIC CONTENT	PROGRAMME AS COMPLETED		
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
	<u>Balance of music details</u> <u>(see P as C dated 14.8.75)</u>				
RBD	INCIDENTAL MUSIC				3' 03
	Composed by DUDLEY SIMPSON		DUDLEY SIMPSON/5 Musicians		
	REPEAT of REPRISE (D.SIMPSON)		do		1' 00
			<i>Bridar</i> (for BARRY LETTS) 1.10.1975		

PROG. TITLE "DR. WHO" 4J Episode 1				PRODUCER'S FINAL ESTIMATE				PAGE NO: OF *	
Episode(s) / Sub. Title THE ENEMY WITHIN				Distribution				Denotes Recipient	
Proj. No(s) 02345/204-1				Prod. Costing Wk(s)		Channel BBC-1		Thro: Room No. and Building	
Dept. DRAMA (SERIALS)				Studio TC		Dep. Org.: P. Wineman		406 Threshold	
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75				Week(s) 33 35		Tel. Accountant		621,33 Cav. Sq.	
Filming date(s) 21-25 July 1975				Week(s) 30		Tel. Costing Unit		B104 Sulgrave House	
Producer PHILIP HINCHCLIFFE				Room No. 505		Building Union		Tel. Ext.	
Director BARRY LETTS				408		Threshold		File Copy	
Designer PHILIP LINDLEY				322		Sc. Bl, TC		Date 14.8.75	

1 2 3-4			PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.					
P 6 E1								
5 - 15 PROJECT NO(S)		16-19 NOM. CODE	20 - 26 AMOUNT £ p		35 - 54 DESCRIPTION (see above)		INFORMATION FOR PRODUCTION DEPARTMENT	
02345/2041		101			TOM BAKER ELISABETH SLADEN MILTON JOHNS MARTIN FRIEND MAX FAULKNER PETER WELCH DAVE CARTER TERRY WALSH			
		132	772 00		JOAN WOODGATE (2 W/Ons Filming A.P.P. (16 W/Ons Studio + Filming		Jennings + Lindsay Alexander, B.White, Elliott, Ballantine, Manners + Christie, F.White, Goodman, McKechnie, Holland, Holmes + Morris, Ashley, Clements, Pearce, Hunt	
		115	284 34		SUPPLEMENTARY PAYMENTS			
		106	24 23		TERRY NATION (Script) M. HAISMAN			
		114	586 11		CATERING (Cinefood)			
		108	193 20		FACILITY FEES		N.R.P.B.(£) Mag'College (£) E.Hagbourne Vill'Hall £)	
		135	70 00		PETTY CASH (MISC) E		E.Hagbourne Police E:£)	
		117	400 00		T + D E			
		131	208 00		VF COSTS			
		170			TRANSPORT			
			4460 65					
		TOTAL						

"DR. WHO" 4J : EPISODE ONE - 02345/2041

120	Scenery	£ 2160	00
138	Action Props (Film)	266	60
	(Studio)	56	85
F06	Graphics		?
137	Visual F/X	397	00
H20	Costume	600	00
104	Make-Up	28	00
124	Film Processing	<u>3508</u>	<u>45</u>
		£	
		<u><u> </u></u>	

4460.65

3508.45

7969.10

+
F06
+
L70

PROG. TITLE "DR. WHO" 4J EPISODE 2				PRODUCER'S FINAL ESTIMATE				PAGE NO: OF *	
Episode(s) / Sub. Title 'THE ENEMY WITHIN'				Distribution				Denotes Recipient	
Proj. No(s) 02345/2042				Prod. Costing Wk(s)		Channel BBC-1		Thro: Room No. and Building	
Dept. DRAMA (SERIALS)				Studio TC3		Dep. Org.: P.Wineman		406 Threshold	
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75				Week(s) 33		To: Tel. Accountant		621,33 Cav. Sq.	
Filming date(s) 21-26 July 1975				Week(s) 30/1		Tel. Costing Unit		B104 Sulgrave House	
Producer PHILIP HINCHCLIFFE				Room No. 505		Building Union		Tel. Ext.	
Director BARRY LETTS				408		Threshold		File Copy	
Designer PHILIP LINDLEY				322		Sc.B1.TC		Date 14.8.75	

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

1	2	3-4	5 - 15	16-19	20 - 26	35 - 54	INFORMATION FOR PRODUCTION DEPARTMENT
P	6	E1	PROJECT NO(S)	NOM. CODE	AMOUNT £ p	DESCRIPTION (see above)	
			02345/2042	101		TOM BAKER ELISABETH SLADEN IAN MARTER MILTON JOHNS JOHN LEVENE MARTIN FRIEND ROY SKELTON MAX FAULKNER PETER WELCH PETER BRACE TERRY WALSH	
				132	59 90 1270 90 188 00 1458 90	JOAN WOODGATE A.P.P. (10 W/Ons)	2 dogs + Mileage Custer, Allington, Woods, Milner, Sartain + Pearce, Clements, Hunt, Ashley, Morris
				106		TERRY NATION (Script)	
				131	208 00	VT COSTS	
				TOTAL	2241 90		

B. Letts

PROG. TITLE				DR. WHO 4J				V.T. BOOKING			
Episode(s) / Sub. Title				2/4				RECORDING NO. VT / 6HT B00791			
Proj. No(s)		02345/2042		Prod. Costing Wk(s)				Channel		1	
Dept.		SERIALS		Studio				Thro:		P. Wineman	
Production day(s) and date(s)				Week(s)				Dept. Org.:		F.A.C.	
Filming date(s)				Week(s)				Production Office			
Producer		P. Hinchcliffe		505		Union		Building		406 Threshold	
Director		B. Letts		406		THRESHOLD		Tel. Ext.			
Designer								File Copy		1	
								Date		15.8.75	

RECORDING		COLOUR/MONO				Source				planning allocation			
Date and Times:													
Additional facilities:		Helical Scan Recording											
(tick as required)		Roll-back and mix.											
		Synchronous insert machine to playback											
		tape no											
		Special Instructions											
Specify machine type required for Helical Scan Recordings													
EDITING		1				hrs				CUT/ELECTRONIC			
Preferred date(s):		27.8.75 17.00 - 18.00, 2 m/c											
Additional facilities		Videodisc											
TX DATE		FINAL DURATION 25'											
SOUND DUB		via Studio				Date							
Length of		Hours for Rehearsal with Studio								(1 m/c)			
Time		Hours for Dub via Studio								(2 m/c's)			
Required		Hours for Review of Sound Dub								(1 m/c)			
		Hours for Dub Back to Master								(2 m/c's)			
		Hours for Final Review of Completed Programme								(1m/c)			
TRANSFER (tape to tape)		FROM		405		525		625		COLOUR		MONO	
		TO		Helical Scan		525		625		COLOUR		MONO	
Preferred Date(s)		Duration										recording number of transfer	
Special Instructions												VT /	
Specify machine type required for Helical Scan Recordings													
PLAYBACK													
Preferred date and time:													
Destination:		Viewer:										Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)													
Signed		P. Adams										Date	
												Room 6055 T.C.	
												Tel. Ext.	

9085 B. Letts

PROG. TITLE				DR. WHO 4J				V.T. BOOKING			
Episode(s) / Sub. Title				3/4				RECORDING NO. VT. C/ 6HT B00898			
Proj. No(s)		Prod. Costing Wk(s)		Channel		Thro:		Denotes Recipient		No of Cog	
02345/2043						Dept. Org.: P. Wineman		Room No. and Building		4	
Dept.		Studio		8		To: F.A.C.		406 Threshold		4	
Production day(s) and date(s)		Week(s)		35		Production Office				3	
Filming date(s)		Week(s)									
Producer		Director		Designer		Room No.		Building		Tel. Ext.	
Hinchcliffe		Letts									
										File Copy	
										Date	
										15.8.75	

RECORDING	COLOUR/MONO	Source	TC 8
Date and Times: Monday 25th August 14.30 - 15.30 (as agreed by Planning)			
Additional facilities: (tick as required)			
☒ Helical Scan Recording			
☒ Roll-back and mix.			
Synchronous insert machine to playback			
tape no			
Special Instructions			
Specify machine type required for Helical Scan Recordings shib with time code			

EDITING	hrs	CUT/ELECTRONIC
Preferred date(s):		
Additional facilities		
TX DATE		
FINAL DURATION		

SOUND DUB	via Studio	Date
Length of	Hours for Rehearsal with Studio	(1 m/c)
Time	Hours for Dub via Studio	(2 m/c's)
Required	Hours for Review of Sound Dub	(1 m/c)
	Hours for Dub Back to Master	(2 m/c's)
	Hours for Final Review of Completed Programme	(1m/c)

TRANSFER (tape to tape)	FROM	405	525	625	COLOUR	MONO
	TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				
Special Instructions						
Specify machine type required for Helical Scan Recordings						

PLAYBACK	Preferred date and time:
Destination:	Viewer:
Additional Information (include tape despatch instructions for helical scan recordings)	
Signed	PABX

planning allocation
recording number of transfer
VT /
Accepted by Recording Unit F.A.C.
Date
Room 6055 T.C.
Tel. Ext.

PROG. TITLE				ARTISTS' STUDIO CALL SHEET			
"DR. WHO" 4J ³⁴⁴ Ep. 1 + 2				Distribution Denotes Recipient			
Episode(s) / Sub. Title THE ENEMY WITHIN				To: Room No. and Building			
Proj. No(s) 02345/2043-4		Prod. Costing Wk(s)	Channel BBC-1	Joy Sinclair, 408 Threshold *			
Dept. DRAMA (SERIALS)		Studio TC	(On COMPLETION of RECORDING of EPISODE FOUR - please return to me in Gallery at end of day.				
Production day(s) and date(s) Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Week(s) 33 35	Many thanks.)				
Filming date(s) 21-25 July 1975		Week(s) 30					
Producer PHILIP HINCHCLIFFE		Room No. 505	Building Union		Tel. Ext.		File Copy
Director BARRY LETTS		408	Threshold				Date 15.8.75 *
Designer PHILIP LINDLEY		322	Sc.B1, TC				

ARTISTS	DATE: MONDAY, 25.8.75				DATE: TUESDAY, 26.8.75			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
✓ TOM BAKER		1030		21.20	✓	10.30		22.00
✓ ELISABETH SLADEN	10.00	1030		22.00	10.00	10.30		"
✓ IAN MARTER		1030		20.50	✓	10.45		"
✓ MILTON JOHNS		1030		20.50	✓	10.45		"
✓ MARTIN FRIEND		1130		20.50	✓	11.30		"
✓ ROY SKELTON (Ep2/3)		11.30		20.50				
✓ PATRICK NEWELL (Ep4)		1030		16.00	✓	10.30		"
DAVE CARTER (Ep4)					✓	11.00		"
✓ JOHN LEVENE		1030		20.50	✓	10.45		"
✓ MAX FAULKNER		1040		16.00				
✓ HUGH LUND (Ep.4)		1045		15.40	✓	10.30		"
✓ HEATHER EMMANUEL (Ep.4)					✓	11.00		"
✓ STUART FELL (Ep.3)		1130		20.50	✓	12.00		"
✓ TERRY WALSH (ep.3/4)		1030		15.40	✓	10.30		"
WALK-ONS								
SIMON CHRISTIE		10.30		20.50				
MARK ALLINGTON		"		20.50				
PATRICK MILNER		"		20.50				

PROG. TITLE		"DR. WHO" 4J		EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title		THE ENEMY WITHIN		Distribution		Denotes Recipient	
Proj. No(s)		02345/2043/4		To:		Room No. and Building	
Dept.		DRAMA (SERIALS)		Booking Assistant:		S.207, S.H.	
Production day(s) and date(s)		Ep. 1 + 2: 11/12.8.75 Ep. 3 + 4: 25/26.8.75		Phyllis Page		1	
Filming date(s)		.21-25 July 1975					
Producer		PHILIP HINCHCLIFFE		Room No.		Building	
Director		BARRY LETTS		505		Union	
Designer		PHILIP LINDLEY		408		Threshold	
				322		Sc.B1, TC	
				Tel. Ext.		File Copy	
						Date	
						18.8.1975	

Recording Times 19.30 - 22.00 both 25th and 26th August 1975

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Monday, 25.8.75: 11.00 am start

As advised Tuesday, 26.8.75: 10.30 am start

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
<i>SINAI CURISTE</i> ALAN CLEMENTS	A.P.P.	W/On 1	(EPISODE 3: 02345/2043 25th August 1975: call to be advised
MARK ALLINGTON	do	do	do
PATRICK MILNER	do	do	do
ALF COSTER	do	do	do
DEREK HUNT	do	do	do
ROY PEARCE	do	do	do
BARBARA BERMEL	do	do	do
CY TOWN	do	do	do
MARTINE HOLLAND	do	do	do
KEITH ASHLEY	do	do	do
RICHARD KING	do	W/On 1	(EPISODE 4: 02345/2044 26th August 1975: call to be advised

(Signed) *Joy Sinai*
Producer/Director
(Asst. to Barry Letts)

From: H.C.D.Tel.

Room No. &

Building: 3019 T.C.

Ext.:

Date: 18th August 1975

Subject: SCREEN CREDIT: "DR. WHO 4J" Week 33

To:

Philip Hincheliffe

Copy to:

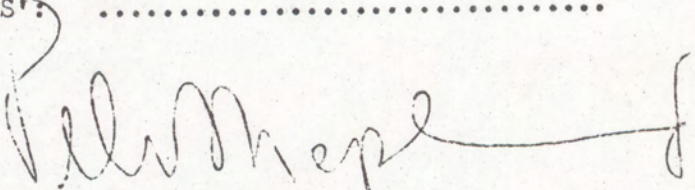
Barry Letts
H.Serials D.Tel.
Barbara Lane

I would be obliged if the Costume Designer could be given a screen credit on
(each ~~single~~ first and last) episode of the above production to be worded:-

'COSTUME DESIGNER': ..BARBARA LANE.....

'COSTUMES':

Thank you!


(Peter Shepherd)

FROM: BETTY WICKINS, PROGRESS DESK, STUDIO MANAGEMENT. ROOM 4043, T.C. PABX.

DEPARTMENT DRAMA SERIALS..... PRODUCTION..... DR.WHO (4J) -3&4-..... PROJECT NO.2345/2043..
WEEK NO. ..35..... DATE.....26.8.75.....
PRODUCER...P.HINCHCLIFFE..... CONTRACT ASSISTANT.....NANSI DAVIES..... TECHNICAL MANAGER (1).....DUNCAN BROWN
DIRECTOR...B.LETTS..... COSTUME DESIGNER.....BARBARA LANE..... SOUND SUPERVISOR.....ALAN MACHIN
DESIGNER...P.LINDLEY..... MAKE-UP ARTIST.....SYLVIA THORNTON..... PROPERTY BUYER.....S.GREGORY

So that this docket may help you to anticipate the deadline dates issued by the Servicing Departments, it is essential that information is passed quickly to all concerned.

Project numbers for productions are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calender weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can now be obtained from the Visual Effects Organiser on Ext. T.C.

STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed Illust.		Plain	Artists	Costume	Make-Up	Final Plans
Information Due	-	15.7	24.7	22.8	13.8	13.8	1.8	8.8	13.8	8.8	11.8	8.8	15.8
Information Received													

Cancellation Dates:- Floor Manager.....DRAMA A.F.M.DRAMA Floor Assistant.....15.8 Scenic Projection.....15.8

Date of Issue of Studio Production Dates...8:7.75.....

Comments

BETTY WICKINS

DR. WHO 4J: EPISODE 1
 SPOOL Nos. VT 4 (Main) 910331
 VT 3 (R.B. M) 97432

CLOCK on 19.30.19

Pg.1 19.31.19

TK 1

OPENING TITLES

PAUSE

CLOSING TITLES

STOP

Pg.14 19.34.47

Shots 1 to 12

STOP

(Hdd up - tech: lighting)

TAKE 2 19.41.45

Shots 1 to 12

PAUSE

Pg.18

Shot 13

PAUSE

Pg. 20

Shots 14 to 15

PAUSE

Pg.22

Shots 16 to 17

PAUSE

Shot 18

PAUSE

Shot 19

PAUSE

Pg.24

Shots 20 to 21

REC'BREAK

Pg.24 19.47.30

Shots 22 to 39 (PAUSE AFTER 27 to 29)

STOP

Cut up wrong camera
 + other faults

Pg.28 19.55.00

TAKE 2 of SHOT 26 and
 Shots 35 to 52 42

PAUSE

Pg.28

Shots 42A to 52

STOP

Pg.29 19.58.50

CUT-IN SHOTS

53(a) ADAMS

53(b) WALTER/FREDDIE

53(c) SIMON (59.37)

53(d) MARK (turning) (20.06)

53(e) SIMON (again) (20.43)

53(f) WALTER (alone) (20.58)

app.

STOP

(Fixing gauze - for app. 2'00")

Pg.32 20.05.10

Shots 54 to 55

STOP

Dbl'doors n/g

TAKE 2 20.08.20

Shot 54

n/g +

Someone in bg

TAKE 3 20.12.32

STOP

<u>EP.4</u>	20.14.30	
<u>TK 2</u>		STOP
<u>EP.1</u>		
<u>Pg.35</u>	20.16.12	
Shots 56 to 58		PAUSE
<u>Pg.35</u>		
Shots 58A to 60		PAUSE
<u>Pg.36</u>		
Shot 61		
Shots 62 to 72B		PAUSE
<u>Pg.39</u>	20.20.10	
RPT ACTION +		
<u>Pg.40</u>		
Shots 73 to 77		PAUSE
<u>Pg.40</u>	20.21.57	(22.14)
Shot 78		STOP
<u>Pg.38</u>	20.26.54	
<u>TAKE 2</u>		
Shot 69 (Sound of 68) to 72A		PAUSE (?)
<u>Pg.39</u>	20.28.18	
<u>TAKE 3</u>		
Shot 72	(CU DOC)	STOP
<u>Pg.42</u>	20.31.04	
Shot 79		STOP

EPISODE FOUR TK SEQUENCES (cont)

	20.32.30	
TK 3	1'50"	
TK 4	0'12"	
TK 5	0'07"	
TK 6	0'50"	
TK 7	0'52"	STOP

EPISODE THREE - Green Pages

<u>Pg.23</u>	20.40.55 app.	
Shot 80 , 81		n/g
<u>TAKE 2</u>		
Shot 80 to 108		STOP
<u>RETAKES in above sequence</u>		
<u>Pg.24</u>	20.50.05	
SHOT 83A - extra shot CU DOC + Sonic Screwdriver		PAUSE
<u>Pg.25</u>	20.51.55	
TAKE 2 Shot 85		n/g
TAKE 3 Shot 85 to Shot 87 (at 20.52.42)		STOP
<u>Pg.27</u>	20.55.46	
TAKE 2 of Shots 91 to 92		STOP

'DR. WHO'4J - 1st Day (Ep.3 cont)

Pg.33 20.57.38 (58.02)
Shot 108A

n/g - didn't see

TAKE 2 20.58.02
Shots 108A to 117A

REC'BREAK

RETAKES

Pg.34 21.04.40
Extra Shot No. 111A
+ Harry dial: "Food and drink"

PAUSE

TAKE 2 21.05.05 app.
Shot 111A a/b

STOP ~~ex.Pause?~~

Pg.38 21.06.47
Shots 118 and 119

PAUSE
Must see light

TAKE 2 21.07.48
Shots 118 to 119

STOP

Pg.41 21.09.36
Shot 120

STOP

Pg.42 21.12.20
Shot 121

STOP

Pg.43 21.15.08
Shots 122 to 124

STOP

Pg.43 21.19.50
Shot 124A (FALSE START)

n/g

TAKE 2 21.20.35 app.
Shot 124A

STOP

Pg. 43 21.23.40
Shots 125 to 126

STOP

Pg.44 21.26.31
Shot 127

END Green Pages

<u>Pg.2</u> Shot 1 to	21.30.38	n/g- PAUSE
<u>TAKE 2</u> Shots 1 to 11	21.31.20	PAUSE
<u>TAKE 2</u> Shot 8 + Shots 10 to 11		REC'BREAK
<u>SC.6. Pg.10</u> Shot 15	21.39.43	REC'BREAK
<u>Pg.12</u> Shot 23	21.43.09	REC'BREAK
<u>SC.14. Pg.34</u> Shot 46	21.47.40	n/g- STOP
<u>TAKE 2</u> Shot 46	21.49.03	REC'BREAK
<u>Pg. 8</u> Shots 13 to 14	21.57.43	PAUSE-n/g
<u>TAKE 2</u> Shots 13 to 14		STOP n/g- Retake Tuesday's Rec'ng

===== 000 =====

EDITING NOTES'DR. WHO' 4J: EPISODE 2
T/R: 12.8.75SPOOL Nos. VT11(Main)92198
VT12 (R.B.RM) 97480

CLOCK on 5	19.30.15	PAUSE
<u>PG.1</u>	19.32.29	
OPENING		
+		
CLOSING		STOP n/g
<u>PG.20</u>	19.33.33	
Shot 34-35		n/g
<u>TAKE 2</u>	19.34.19	
Shots 34 to 40		PAUSE Cam in shot
<u>TAKE 2</u>	19.36.700	
Shots 36 to 43		PAUSE
	<u>N.B:</u> Trim into 42A	
Shot 44		REC'BREAK
<u>PG.31</u>	19.39.13	
Shot 45		REC.BREAK
<u>PG.30 (20)</u>	19.40.25	
EXTRA Shot 36A	BCU MORGAN	PAUSE
<u>PG.37</u>	19.41;29	
Shots 47 to 58		REC'BREAK
<u>RETAKES of SARAH -</u>	19.44.58	
<u>PG.39</u>		
TAKE 2 of Shot 53 (S.52) to 56		PAUSE
<u>PG.37</u>	19.46.58	
CUT-IN of Shot 50 (on 2)		PAUSE
<u>35mm FILM</u>	19.47.35	
TAKE 2 of OPENING		
+		
CLOSING		PAUSE
<u>16mm FILM</u>	19.50.55	
TK 2 Sequence = 2'51"		PAUSE
<u>PG.44</u>	19.54.10	
Shots 59 to		PAUSE - dried
<u>TAKE 2</u>	19.55.38	
Shots 59 to 64		PAUSE
<u>PG.46</u>		
Shot 65		PAUSE - Boom
<u>TAKE 2</u>	19.57.22	
Shot 65		STOP - dried
<u>TAKE 3</u>	19.58.57 app.	
Shots 65 to 70		PAUSE

EDITING NOTES

-2-

2nd Day- 12.8.75

Pg.47A~~20.21.42~~ 20.00.21(?)

Shot 71

n/g

TAKE 2

Shot 71 - 72

PAUSE - dried

TAKE 3

20.01.00?

Shots 71 to 75

STOP

Did again - but dial.shot 72 maybe OK after all

TAKE 4

Shots 71/72

PAUSE - dried

TAKE 5

20.03.53

Shots 71/72

PAUSE - n/g

TAKE 6

20.04.15

SHOTS 71 + 72

STOP

Pg.3 (see pg.25)

STYGGHON Shots for Sc.1

20.06.35

Shot 7

PAUSE

Shot 9

Do again - too much sideways?

RPT

20.07.55 (for more full face)

TAKE 2

Shots 7 + 9

PAUSE

16mm FILM

20.0 8.45

TK 3 Sequence

NO TK 4

TK 5 Sequence

TK 6 do

TK 7 do

TK 8 do

STOP

Pg.25~~20.17.46~~ 20.14.00?

Shot 76

STOP

2'00" Wait for him lamp

20.17.46

Shots 76 to 79

REC'BREAK

Pg.26

20.19.23

Shot 80

STOP - shadow (cam)

TAKE 2

20.20.42

Shots 80 to 82

PAUSE

Shot 84 (Harry's hand)

REC.BREAK

Pg.26

20.23.53

Shots 83 + 85

REC'BREAK

Pg.27

20.26.18 app

Shot 86

STOP

Pg.35

20.27.57

Shots 87 to 89A

PAUSE

TAKE 2

20.28.55 (Shots 87 to 89A)

REC.BREAK

EDITING NOTES

2nd Day - 12.8.75

EPISODE THREE - Pink Pages

Pg. 37 20.30.52

Shot 90

Boom : PAUSE(?)

TAKE 2 20.31.20

Shots 90 to 91

REC'BREAK

N.B: Cut when they put Dec down

Pg. 39 20.33.45

Shots 92 to 100

PAUSE

100A

PAUSE

100B

PAUSE

101

REC'BREAK: n/g

TAKE 2

Shot 101 1st part

2nd part

REC'BREAK n/g

TAKE 3 20.38.17

Shot 101 1st part

PAUSE

2nd part

REC'BREAK

Pg. 45 20.40.36

Shots 102 to 104

REC'BREAK

Did again to see if Effects better

TAKE 2 20.45.06

Shots 102 to 104

STOP

N.B: Use whatever possible ~~xxxxxxxxxxxx~~
as cut-ins for Take 1 of Shots 102 to 104

Pg. 46 20.47.20

Shot 106 to 107 (+ ? 109)

PAUSE

Pg. 47

Sarah's HAND (a)

PAUSE

(b)

STOP

Pg. 47 20.50.52

Shot 109 DOCTOR

(1)

Blue

(2)

Ordinary

(3)

Anguish n/g - did again as too violent

(d)

Lights to normal

TAKE 2 20.52.12

Shot 109 DOCTOR A (3)

Anguish

(4)

Lights to normal

PAUSE

Pg. 47

Shots 117 to 118

REC'BREAK

CUT-AWAY for SHOT 116 (20.55.57) for her 3rd
HAND turn

REC'BREAK

End of Pink Pages

EDITING NOTES

2nd Day - 12.8.75

EPISODE 2 - ADDITIONAL SCENE

<u>Pg.432 A</u>	21.00.22 app	
Shot 119 to 120		STOP - blue lite
Shot 120A	(21.05.27)	PAUSE
Shot 120B	(21.06.20)	REC'BREAK
Shot 121	(21.11.11) - playback machine only	STOP
<u>Pg.43B</u>	21.14.35	
Shot 122		REC'BREAK
Shot 122A	(21.14.35) (21.17.32)	
Soldier walking L		STOP
Shot 124	(21.19.25)	
Soldier + Styggron dial. sov	(I shall now activate the hostility circuits)	STOP
Shot 125	(21.20.42)	
Soldier stagger forward + somersault		PAUSE
Shot 123	(21.23.07)	
STYGGRON with gun + his dial.	"I shall now activate the hostility circuits"	PAUSE
	(21.23.30)	
STYGGRON firing various blasts from gun		PAUSE
<u>Pg.43B</u>	21.24.30 app	
Shot 130	STYGGRON (dial: "You see ,....to destroy")	PAUSE
	STYGGRON (dial: "Matter dispersion... invincible!")	PAUSE
<u>Pg.43B</u>	21.26.007	
MUTE		
Shot 128	Soldier on floor (1 machine only)	PAUSE
Shot 129	(21.29.25 app)	
Roll back + Mix		
N.H:	Take 1 + Take 2	END OF RECORDING

- - - - - o0o - - - - -

*N.B: SHIBADEN 0'02" in advance

SPOOL Nos. 65458 + 61649

14.30 hrs

CLOCK on - (for app. 0'15") PAUSE

EPISODE TWO

Pg.3

Shot 1

STOP

14.33.00

Pg.4

Shot 2 to 6

PAUSE

7

PAUSE

8 to 10

PAUSE

n/g - boom

14.34.34

Pg.5 - TAKE 2

Shots 10 to 11

STOP

14.36.55

TAKE 3

Shots 10 to 11

STOP

[N.B: DOUBLE DOORS slow to close ?Use Take 1]

14.39.05 - started app. 39.15

Pg.6

Shots 12 to 14

STOP

14.43.03

Pg.6 - Shots 12 to 14

n/g - boom

PAUSE

14.44.30

Pg. 8

Shot 15

PAUSE

15.45.13

Pg. 8 - TAKE 2

Shot 15

STOP

[N.B: TAKE 2 better - he goes right out]

EPISODE FOUR

Pg. 9 - 14.47.40

Shot 110

PAUSE

14.48.15

Pg. 9 - TAKE 2

Shot 110 to 111

STOP

14.50.20

Pg. 10

Shot 112 to 115

STOP

14.54.05

Pg. 11

Shot 116

STOP

(14.30 Recording cont)

- 2 -

25.8.75

14.55.58

Pg. 11

Shot 117

STOP

14.57.46

TAKE 2 (Pg. 11)

Shot 117

PAUSE

14.59.40

TAKE 3 of Shot 117

STOP

15.01.38

Pg. 12

Shot 118 to 119

STOP

Rxx 15.03.40

Pg. 15

Shot 120 to 124

PAUSE or ?STOP

15.05.02

TAKE 2 of Shot 120 to 124

PAUSE

15.06.30

TAKE 3 of Shot 120 to 124

STOP

15.08.11

Pg. 14

Shot 125

PAUSE

126 (gunshots)

15.12.09 (Pg. 14) false start

STOP

15.13.28 (?)

Shot 127 (long wait)

STOP

15.14.40

Pg. 14

Shot 128 to 129

STOP

25.16.44

Pg. 15

Shot 130

STOP

15.18.36

Pg. 16

Shots 131 to 137

STOP

15.22.55 (15.22.55)

Pg. 18

Shot 138 to 140

STOP

15.24.55

TAKE 2 of Shot 138 (+ turn + rpt dial)

PAUSE

15.25.41

Pg. 18

Shot 141 + 141A

PAUSE

15.28.15 app

Pg. 20 for CUT-IN SHOT 134 (Robot Detector)

PAUSE

3/...cont

15.29.22

Pg. 18

Shot 142

/N.B: Dub over crashing glass/

PAUSE

15.31.18

Pg. 19

Shots 143 to 144

STOP

RETAKES (Pg.16) - 15.34.20

TAKE 2 of Shot 133

PAUSE

15.35.24

TAKE 3 of Shot 133 with S.131

STOP

END of PRE-RECORDING at 15.36.00

===== oOo =====

4/.....for 7.30 pm T/R Notes

*N.B: SHIBADEN 0'02" (still) in advance

SPOOL Nos. VT 13- 9808
VT 3-96616

19.30.10
CLOCK on -

PAUSE

TK OPENING +
CLOSING

STOP

19.33.58 - EPISODE TWO

Pg. 21

Shot 22 to 25

STOP

19.36.33

Pg. 25

Shot 26

STOP

19.37.59

Pg. 26

Shot 27

STOP

19.40.30

Pg. 27 - NO Ident

Shot 28

PAUSE

19.41.07

Shot 30 to 32

PAUSE

19.42.10

Pg. 28

Shot 33 to 36

PAUSE

19.43.33

TAKE 2 of Shot 36

STOP

19.45.47

TAKE 3 of Shot 36

PAUSE

19.46.17

Pg. 28 - CUT-IN Shot 36A (0'02")

STOP

19.48.24

Pg. 29

Shot 37 to 47A

PAUSE - fluff

19.52.35

Pg. 31

TAKE 2 of Shot 47 (Sound end 46)

PAUSE

EPISODE THREE (cont)

19.53.35 app. (Pg.32)

TK Sequence 1 (1'55")

STOP

19.56.50

Pg. 35

Shot 48 + TK 2 (time included)

PAUSE

19.57.28

Shot 49 to 57

STOP

n/g - wrong move fm artist

20.02.35

Pg. 35

TAKE 2 of Shot 49 to 57

PAUSE

20.04.00

TK Sequence 3 (1'19")

PAUSE

20.05.25 app (waited)

Pg. 38

Shot 58 to 69

STOP

20.08.41

Pg. 40

Shot 70 to 82

STOP

EPISODE TWO

20.11.20 (Pg. 42)

Shot 83

STOP

EPISODE THREE (cont)

20.13.30

Pg. 43 - Shot 84

PAUSE

20.13.52

TAKE 2 of Shot 84

STOP

20.15.00

TK Sequence 4

STOP - n/g
to run later

20.19.51

Pg. 44

Shot 85 to 91

STOP

[N.B: Noise over 89]

20.23.45

Pg. 46

Shot 92

PAUSE

20. ??

TAKE 2 of Shot 92

STOP

20.26.12

Pg. 47 - TAKE 2

TK Sequence 4

PAUSE

20.29.20

Pg. 51

Shot 95 to 98A

STOP -
n/g: boom in

20.31.16

TAKE 2 of Shot 95 to 98a

STOP

20.33.40

Pg. 53

Shot 99 to 100

STOP

20.40.33

Pg. 55

Shots 103 + 104 (app. 0'13")

STOP

20.41.15

TAKE 2 of Shots 103/104

P

??

TAKE 3 of Shots 103~~103~~/104

PAUSE

20.43.02

TAKE 4 of Shots 103/104

STOP

N.B: TAKE 4 best

20.44.40

Pg. 57 - TK Sequence 6 (0808")

PAUSE

20.45.06

Pg. 56 - TK Sequence 5 (NOT ESSENTIAL)

STOP

(Time of 2'45" NOT included in total episode timings)

EPISODE ONE

20.59.42

TK Sequence 2

STOP - n/g
to run later

21.09.58

Pg. 54

Shot ~~54~~ 101

STOP - dial. n/g

21.13.22

TAKE 2 of Shot 101

PAUSE (or STOP)

21.16.41

Shot 102

STOP

EPISODE ONE - FILM SEQUENCES

21.18.31

TK Sequence 2

8' 32"

PAUSE

3

0' 12"

PAUSE

4

0' 12"

PAUSE

5

0' 13"

STOP

9' 09"

On VT 13 ONLY (Spool 9808)

21.34.43

TK Sequence 6

0' 47"

PAUSE

6A

0' 20"

PAUSE

7

0' 40"

PAUSE

7A

0' 30"

PAUSE

8

1' 15"

PAUSE

9

0' 46"

STOP

13 27

7/.....

On VT 3 ONLY (Spool 96616)

21.41.12 : EPISODE ONE

Shot 105 (Pg.59)

app. 0' 10" STOP

VT 3 ONLY: EPISODE THREE (cont)

21.49.40 app

Shot 106

app. 0' 20¹/₂ PAUSE

END of DAY 3's SCRIPT

ON TO DAY 4 - STILL SPOOL 96616 (VT 3)

21.58.40

Shot 128

END OF RECORDING

- - - - - oOo - - - - -

EDITING NOTES
EPISODE ~~XXXX~~ FOUR

'DR. WHO' 4J

26.8.75
SP00L Nos. 88 99156 (VT 1)
910439 (VT 3) -roll back
+ mix

19.32.00 (Technical hitch app. 2' 00")
CLOCK

OPENING

n/g - slide stuck

19.34.00 (?)
TAKE 2 of OPENING TITLES

19.35.48
CLOSING TITLES

STOP

EPISODE THREE

19.37.42
Page 3

Shots 1 - 3

PAUSE

19.38.22
Page 4

Shot 4

PAUSE
n/g someone insh

19.39.03
TAKE 2

Shot 4 to 7

STOP

EPISODE FOUR (cont)

19.42.13
Page 8

Shot 8 to 14

STOP

19.46.00
Page 10

Shot 15 (0' 07" not included)

STOP

EPISODE ONE

19.50.56
Page 11

Shot 15A to 21A

STOP

EPISODE FOUR (cont)

19.55.38
Page 14

Shot 21B

PAUSE

19.56.28

Shot 21C to 25

STOP

19.58.29
TAKE 2 of Shot 24 to 25

STOP
Fault - mike crackling

FILM (while waiting)20.02.43

2nd Sequence of NASA Film (Rocket Lift-Off) (0' 22") PAUSE

3rd Sequence of NASA Film (Rocket in flight
with blazing tail) (1' 50")N.B: Didn't record all 3rd sequence - not necessary
PAUSE20.05.12

Page 16

shot 26 to 35

STOP

20.08.43

TAKE 2

Shot 26 to 35

STOP

N.B: TAKE 1 - maybe best take, otherwise
use Take 1 of Shots 29 to 3120.11.50 (app)

Page 19

Shot 36

20.12.25

Shot 36 to 40

PAUSE-

Artist didn't turn
at end20.13.18 (app)

Page 20

TAKE 2 of Shot 40

STOP

20.15.12

Page 21

Shot 41 to 44

PAUSEA fluff

20.16.21

TAKE 2 of Shot 44 to 50

PAUSE

20.18.14

Page 23

Shot 51 to 58

STOP

20.22.00

TAKE 2 of Shot 51 to 58

STOP

N.B: Trim end of Shot 53 in Take 2 (into 54)EPISODE THREE ++++++20.24.23

Page 24 : CUT-IN SHOT for Sc.26

Shot 59

(0' 05" not included)

STOP

EPISODE FOUR (cont)20.26.12

Shot 60 to 67A

STOP

20.30.25

TAKE 2 of Shot 67 + 67A

PAUSE

20.31.03 (20.31.02)

Page 28

Shot 68 to 71

STOP

20.35.20

Page 31 - Two CUT-IN SHOTS of DOCTOR for Chat

Shot 75

PAUSE - camera flare

20.36.25

TAKE 2 of Shot 75

STOP

20.40.25

Shot 76 to 77

PAUSE - noise

20.41.20

TAKE 2 of Shot 76 to 82

STOP
camera moving noises20.45.21

TAKE 2 of Shot 81

PAUSE

20.46.77

Page 33

Shot 83 to 86

STOP

20.49.57

TAKE 2 of Shot 83 to 86

STOP

20.51.41

Page 34

Shot 87

STOP

FILM while waiting20.53.57

1st Sequence of NASA Film (Rocket Engine Burn) (0'38") STOP

20.55.30

Page 34

Shot 88

STOP

20.57.57

Shot 89

PAUSE

20.58.27

Shot 90

PAUSE - n/g

20.59.27

NO IDENT - TAKE 2 of Shot 90

STOP

21.01.55

Shot 90A (extra shot)

STOP

21.05.07

Shot 92 + 92A

STOP

TAKE 2: 21.06.49

Shot 92 + 92A

STOP

21.08.48

Page 35

Shot 93

STOP

21.11.35

TAKE 2 of Shot 93

STOP

21.12.55

Page 35

Shot 94

PAUSE

21.13.20

Shot 95

PAUSE

21.13.35

Shot 96

N.B: Use 4th TAKE of Shot (app. 21.14.10)

STOP

21.14.35

Shot 91

21.14.45

TAKE 2 of Shot 91

STOP

N.B: Use 2nd TAKE of Shot21.16.24)

Page 36) Shot 97 to 98

STOP

21.19.55

Page 37

Shot 99 to 100

PAUSE

21.20.31

TAKE 2

Shot 99 to 100

STOP

21.22.03

Page 38

Shot 101 to 106

STOP

Boom + Mole in shot

21.24.35

Page 38

TAKE 2 of Shot 101 to 109

STOP

21.28.58

Page 39

TAKE 2 of Shot 107 (Sound 106) to 109

STOP

Phiall to wrong pos.

21.30.58

TAKE 3 of Shot 107 (Sound 106) to 109

STOP

21.32.45

Page 43

Shot 120 - to be cut-in on page 39

STOP

21.34.53

Page 42 - CUT-IN SHOTS

Shot 118

N.B: Use 6th Take of this (app. 21.35.35)

STOP

21.38.24

Page 42

Shot 119

21.38.58

TAKE 2 of Shot 119

STOP

21.40.25

Page 40

Shot 109A to 110

STOP

21.42.07

Shot 111 to 115

STOP

21.44.20

Page 42

Shot 116

PAUSE

N.B: Use 4th Take of Shot 116 (21.45.⁰³~~17~~ app)21.45.47 (app)

Shot 117

STOP

N.B: Use 4th Take of Shot 117 (21.46.03 app)

21.49.06

Page 43

Shot 122 (Locked off shot)

STOP

ROLL BACK on VT 3 for21.52.45

Shot 123

STOP

21.55.44

Page 50

Shot 129 (0' 10" not included)

STOP

21.59.06

Page 48

Shot 127

N.B: Use 4th TAKE of Shot 127 (22.00.34)

STOP

20.02.45

Page 47

Shot 126 (0!03")not included

PAUSE

20.03.06

Shot 126 (TAKE 2)

faster

STOP (22.05)

END of 4th DAY'S RECORDING

PROG. TITLE				PROGRAMME AS COMPLETED			
'DR. WHO' 4J				Distribution Denotes Recipient			
Episode(s) / Sub. Title				Room No. and Building			
"The Android Invasion" Ep.3				To:-			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Head of Accounting Services Television		621, 33 Cav.Sq.	
02345/2043			BBC-1	Television Costing		B.104 Sulgrave House	
Dept.		Studio	TC8	Film & VT Librarian		S.136, Windmill Rd	
Drama (SERIALS)				Duty Office		4096 T.C.	
Production Day(s) and Date(s)		Week(s)	35	Enterprises		411, Villiers House	
MONDAY, 25th August '75				Purchased Programmes		304 Union House	
Filing Date(s)		Week(s)	30/1	Copyright			
21.7.75 to 26.7.75				Copyright Book Illustrations		326, 16 Langham St	
				Copyright Music		323, 16 Langham St	
				Central Stills Library		4142 T.C.	
Producer		Room No.	Building	Tel. Ext.		Organiser	
PHILIP HINCHCLIFFE		505	Union			File Copy	
Director		408	Threshold			BRIAN WEST	
Designer		3222	Sc.Bl, TC			* send if relevant	
PHILIP LINDLEY						PHILLIS PAGE 1	

Duration: 24' 30" Recording No: VTC/6HT/B00898 TX date & time (if known) 6.12.75 at 17.30 hrs

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor escapes from the android 'Sarah' and returns to the village where he is captured by Styggron, the Kraal Leader.

Sarah escapes from the Kraals - finds the Doctor tied to a sundial with a time bomb at his feet - frees him and they return to the Kraal Headquarters where the Kraals are preparing to invade Earth.

They manage to climb into the rocket just before it takes off but the force of the blast starts to crush Sarah

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
MILTON JOHNS
MARTIN FRIEND
MAX FAULKNER
JOHN LEVENE
IAN MARTER
ROY SKELTON
STUART FELL
TERRY WALSH

Doctor Who
Sarah Jane Smith
Guy Crayford
Styggron
Corporal Adams
RSM Benton
Harry Sullivan
Chedaki
Kraal Chargehand
Double

Walk-On (1) thru' A.P.P.:

SIMON CHRISTIE
PATRICK MILNER
DEREK HUNT
MARTINE HOLLAND
KEITH ASHLEY

MARK ALLINGTON
ALF COSTER
ROY PEARCE
BARBARA BERMEL
CY TOWN

PROGRAMME AS COMPLETED (cont)

2. Contributors (cont)

Pre-recorded sequence from Episode 4 (App. 3' 27")

TOM BAKER
PATRICK NEWELL
MAX FAULKNER

IAN MARTER
JOHN LEVENE
HUGH LUND

Post-recorded sequence from Episode 2 (App. 7' 33")

TOM BAKER
IAN MARTER
MARTIN FRIEND
ROY SKELTON

ELISABETH SLADEN
MILTON JOHNS
JOHN LEVENE

On Film :

TOM BAKER
MARTIN FRIEND

ELISABETH SLADEN
PETER WELCH

CLINTON MORRIS
DEREK HUNT
KEITH ASHLEY
ROY PEARCE

W/On (1) thru' A.P.P.
do
do
do

B. COPYRIGHT

Author: TERRY NATION

Duration of Script: 25' 00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	82 ft

Specially Shot Film

16mm Sound	228 ft
------------	--------

Library Film

16mm thru' NASA	13 ft
title "ROCKET LAUNCHES" (Library Roll No. K58019)	

PROJ. NO:		D. MUSIC CONTENT		PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side / Band Performer		Duration mins secs	
	Balance of music details <u>(see P as C dated 27.8.75)</u>				
RBD	INCIDENTAL MUSIC Composed by DUDLEY SIMPSON	DUDLEY SIMPSON/5 Musicians		6'	03
	REPEAT of REPRISE (D.SIMPSON)	do		0'	11
		<i>Binder</i> (for BARRY LETTS) 1.10.1975			

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO 4J				Distribution			
Episode(s) / Sub. Title				To:		Denotes Recipient	
"The Android Invasion" Ep.4				Room No. and Building		No of Cops	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Head of Accounting Services Television		621, 33 Cav.Sq.	
02345/2044			BEC-1	Television Costing		B.104 Sulgrave House	
Dept.		Studio	TC8	Film & VT Librarian		S.136, Windmill Rd	
Production day(s) and date(s)		Week(s)	35	Duty Office		4096 T.C.	
TUESDAY, 26th August '75				Enterprises		411, Villiers House	
Filming date(s)		Week(s)	30/1	Purchased Programmes		304 Union House	
21.7.75 to 26.7.75				Copyright			
		Room No.	Building	Copyright Book Illustrations		326, 16 Langham St	
		505	Union	Copyright Music		323, 16 Langham St	
		408	Threshold	Central Stills Library		4142 T.C.	
		3222	Sc.B1., TC				
Producer		PHILIP HINCHCLIFFE		Tel. Ext.		Organiser	
Director		BARRY LETTS				File Copy	
Designer		PHILIP LINDLEY				BRIAN WEST	
						PHILLIPS PAGE 1	

Duration: 24' 30"

Recording No: VTC/6HT/BO0908

TX date & time 13.12.75 at 1730 hrs
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah survive the trip to Earth in the rocket. They arrive at the Defence Headquarters to warn Earth of the Kraal invasion. The Kraals have already replaced key personnel with their android replicas, including a fake 'Doctor'.

In the nick of time, the real Doctor is able to reprogramme the fake 'Doctor' which confuses Styggron. In the mix-up Styggron is killed by a lethal virus and the fake 'Doctor' dies. Earth has been saved again!

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
MILTON JOHNS
MARTIN FRIEND
JOHN LEVENE
IAN MARTER
PATRICK NEWELL
DAVE CARTER
HUGH LUND
HEATHER EMMANUEL
TERRY WALSH
STUART FELL

Doctor Who
Sarah Jane Smith
Guy Crayford
Styggron
RSM Benton
Harry Sullivan
Colonel Faraday
Grierson (Tech 1)
Matthews (Tech 2)
Tessa (Tech 3)
Double / Fight Arranger
Stuntman

Walk-On (1) thru' A.P.P.:

RICHARD KING

KEITH ASHLEY

2/.....cont

2. Contributors (cont)

Post-recorded sequence from Episode 3 (App. 0' 35")

TOM BAKER
ELISABETH SLADEN

Post-recorded sequence from Episode 1 (App. 1' 09")

MILTON JOHNS
DAVE CARTER

On Film

TOM BAKER
ELISABETH SLADEN

B. COPYRIGHT

Author : TERRY NATION
Duration of Script: 25' 00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	82 ft

SpeciallyShot Film

16mm Sound	174 ft
------------	--------

Library Film

16mm thru' NASA title "ROCKET LAUNCHES"	10 ft
--	-------

(Library Roll No. K58019)

PROJ. NO:		D. MUSIC CONTENT	PROGRAMME AS COMPLETED		
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
S	Ron Grainer and the BBC Radiophonic Workshop Incidental music details to follow		Opening Titles Closing Titles		0 30 0 52
			(for Barry Letts) 27.8.75		

From: Assistant to BARRY LETTS, Room 408, Threshold Ext.

Subject: 'DR. WHO' 4J: 02345/2043+4
T/R Ep. 3 on 25.8.75 and Ep. 4 on 26.8.75
To: Phyllis Page

27.8.75

Episode 3 and Episode 4:

Sequences from the above two episodes were split over the two days and, in addition, we recorded some scenes for Episodes 1 and 2. Therefore, the following artists are due for multi-episodic fees: (Charge to Episode 4 both days, Please)

MONDAY, 25.8.75

✓ Sequences from Episode 4

- ✓ TOM BAKER ✓
- ✓ IAN MARTER ✓
- ✓ PATRICK NEWELL ✓
- ✓ JOHN LEVENE ✓
- ✓ MAX FAULKNER ✓
- ✓ HUGH LUND ✓

*NOT DUE TOTAL DUE ON 25/8/75
(didn't need to come in on 26/8/75)*

Sequences from Episode (2)

- ✓ TOM BAKER ✓
- ✓ ELISABETH SLADEN ✓
- ✓ IAN MARTER ✓
- ✓ MILTON JOHNS ✓
- ✓ JOHN LEVENE ✓
- ✓ MARTIN FRIEND ✓

ALSO, ROY SKELTON recorded scenes for Episode 2 - but is NOT due for a fee as this has been included in his main Contract.

TUESDAY, 26.8.75

Sequences from Episode 3

- ✓ TOM BAKER ✓
- ✓ ELISABETH SLADEN ✓

Sequences from Episode (1)

- ✓ MILTON JOHNS

ALSO, DAVE CARTER recorded a scene for Episode 1 - but is also NOT due for a fee as this included in his main Contract: (Supplement issued).

Walk-Ons due for additional payment for doing two episodes on one day are: Charge to Episode 3 please

- | | |
|--|------------------|
| ✓ SIMON CHRISTIE (who <u>replaced</u> ALAN CLEMENTS) | Episodes (3) + 4 |
| ✓ MARK ALLINGTON | do |
| ✓ PATRICK MILNER | do |
| ✓ ALF COSTER | do |
| ✓ DEREK HUNT | do |
| ✓ ROY PEARCE | do |
| ✓ BARBARA BERMEL | do |
| ✓ CY TOWN | do |

Charge to Episode 4 please

- ✓ RICHARD KING (booked on 26.8.75)

Episodes 1 + (4)

Joy
(Joy Sinclair)

encl: Fitting fees form

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
"DR. WHO" 4J (Episodes 3 + 4)				Distribution		Denotes Recipient	
Episode(s) / Sub. Title THE ENEMY WITHIN				To:		Room No. and Building	
Proj. No(s) 02345/2043-4				Booking Assistant: Phyllis Page		S.207 S.H.	
Prod. Costing Wk(s)				Dept. Org.: P. Wineman		406 Threshold	
Channel BBC-1							
Dept. DRAMA (SERIALS)				Studio TC			
Production day(s) and date(s) Ep. 3 + 4: 25/26.8.75				Week(s) 35			
Filming date(s) 21-25 July 1975				Week(s) 30			
Producer PHILIP HINCHCLIFFE				Room No. 505		Building Union	
Director BARRY LETTS				408		Threshold	
Designer PHILIP LINDLEY				322		Sc. Bl, TC	
				Tel. Ext.		File Copy	
						Date 27.8.1975	
						1	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

CAMERA REHEARSAL for EPISODES 3 and 4 :

MONDAY, 25.8.75: 10.30 - 13.00 : Recorded: 14.30 - 15.30
 15.30 - 18.00 : do 17.30 - 22.00
 TUESDAY, 26.8.75: 10.30 - 18.00 : Recorded: 19.30 - 22.00

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	25.8.75	10.30 - 21.20	No ovt's due		
	26.8.75	10.30 - 22.00			
ELISABETH SLADEN	25.8.75	10.00 - 22.00			
	26.8.75	10.00 - 22.00			
IAN MARTER	25.8.75	10.30 - 20.50			
	26.8.75	10.45 - 22.00			
MILTON JOHNS	25.8.75	10.30 - 20.50			
	26.8.75	10.45 - 22.00			
MARTIN FRIEND	25.8.75	11.30 - 20.50			
	26.8.75	11.30 - 22.00			
ROY SKELTON	25.8.75	11.30 - 20.50			
PATRICK NEWELL	25.8.75	10.30 - 16.00			
	26.8.75	10.30 - 22.00			
DAVE CARTER	26.8.75	11.00 - 22.00			
JOHN LEVENE	25.8.75	10.30 - 20.50			
	26.8.75	10.45 - 22.00			
MAX FAULKNER	25.8.75	10.40 - 16.00			
	26.8.75	-			
HUGH LUND	25.8.75	10.45 - 15.40	2/...cont		
	26.8.75	10.30 - 22.00			
HEATHER EMMANUEL	26.8.75	11.00 - 22.00			
STUART FELL	25.8.75	11.30 - 20.50			
	26.8.75	12.00 - 22.00			
TERYY WALSH	25.8.75	10.30 - 15.40			
	26.8.75	10.30 - 22.00			

PROG. TITLE		"DR. WHO" 4J		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title		THE ENEMY WITHIN		Page No.		2	
Proj. No(s)		02345/204					
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p		
WALK-ONS							
314 SIMON CHRISTIE	25.8.75	10.30 - 20.50	11 - 4				
314 MARK ALLINGTON		10.30 - 20.50	11 - 4				
314 PATRICK MILNER		10.30 - 20.50	11 - 4				
314 ALF COSTER		10.30 - 20.50	11 - 4				
314 DEREK HUNT		10.30 - 20.50	11 - 4				
314 ROY PEARCE		10.30 - 20.50	11 - 4				
314 BARBARA BERMEL		10.30 - 20.50	11 - 4				
314 CY TOWN		10.30 - 20.50	11 - 4				
MARTINE HOLLAND 3 only		12.00 - 20.50	9 - 3 only				
KEITH ASHLEY 3 only		12.00 - 20.50	9 - 3 only				
114 KEITH ASHLEY (3 only)	26.8.75	10.30 - 19.50	10 - 6 (1 hr)				
RICHARD KING		10.30 - 22.00	12 - 6				

Joy Dinkal
(Assistant to BARRY LETTS)

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

August 28th, 19

OVERRUN - DOCTOR WHO - AUGUST 26th

H. Serials,

Copy to: C.A. Gen. D.G. Tel; Organiser, Serial

We had a very small overrun of four minutes on Tuesday night owing to the large amount of material still left to record. As you know we had to finish half an hour early on the previous Tuesday's recording and in fact the director, Barry Letts, and his team deserve credit for managing to finish the show in the time they did.

Philip Hinchcliffe

PROG. TITLE		"DR. WHO" 4J Episode 3		PRODUCER'S FINAL ESTIMATE			PAGE NO:	OF	*
Episode(s) / Sub. Title		'THE ENEMY WITHIN'		Distribution			Denotes Recipient		No of Cop
Proj. No(s)		02345/2043		Prod. Costing Wk(s)		Channel		BBC-1	
Dept.		DRAMA (SERIALS)		Studio		TC8			
Production day(s) and date(s)		Ep. 3 + 4: 25/26.8.75		Week(s)		35			
Filming date(s)		21-26 July 1975		Week(s)		30/1			
Producer		PHILIP HITCHCOCK		Room No.		Building		Tel. Ext.	
Director		BARRY LETTS		505		Union			
Designer		PHILIP LINDLEY		408		Threshold			
				322		Sc. B1			
								File Copy	
								Date	
								29.8.75	

1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.						
P	6	E1							
5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT				
02345/2043	101			TOM BAKER ELISABETH SLADEN MILTON JOHNS IAN MARTER JOHN LEVENE MARTIN FRIEND ROY SKELTON MAX FAULKNER STUART FELL PETER WELCH TERRY WALSH					
		1230	00						
	132	256	00	A.P.P. (10 W/Ons St)	ASHLEY (Film+Studio) Allington, Milner, Coster, Hunt, Pearce, Bermel, Town, Holland, Christie				
		16	00	do (1 W/On F)					
		15 02	00						
	106			TERRY NATION (Script)					
	135	130	--	MISCELLANEOUS	T.Walsh trm'lene £ +				
	131	326	00	VT COSTS					
TOTAL									

"DR. WHO" 4J : EPISODE THREE - 02345/2043

120	Scenery	£ 716	00
138	Action Props	75	82
F06	Graphics		
137	Visual F/X		
H20	Costume	20	00
I04	Make-Up	7	00

£

PROG. TITLE	'DR. WHO' 4J EPISODE 4			PRODUCER'S FINAL ESTIMATE			PAGE	*
Episode(s) / Sub. Title	'THE ENEMY WITHIN'			EXTERNAL COSTS			NO:	OF
Proj. No(s)	02345/2044	Prod. Costing Wk(s)		Channel	BBC-1	Distribution		
Dept.	DRAMA (SERIALS)		Studio	TC8	Denotes Recipient			
Production day(s) and date(s)	Ep. 3 + 4: 25/26.8.75		Week(s)	35	Thro:	Room No. and Building		
Filming date(s)	21-26 July 1975		Week(s)	30/1	Dep. Org.:	P. Wineman 406 Threshold		
Producer	PHILIP HINCHCLIFFE		Room No.	505	To:	Tel. Accountant 621,33 Cav. Sq.		
Director	BARRY LETTS		Room No.	408		Tel. Costing Unit B104 Sulgrave House		
Designer	PHILIP LINDLEY		Room No.	322		Janet Radenkovic 403 Threshold (PUM)		
						P.A.		
						Tel. Ext.		
						File Copy		
						Date		

1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.					
P	6	E1						
5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT			
02345/2044	101			TOM BAKER ELISABETH SLADEN MILTON JOHNS IAN MARTER JOHN LEVENE MARTIN FRIEND MAX FAULKNER PATRICK NEWELL DAVE CARTER HUGH LUND HEATHER EMMANUEL TERRY WALSH STUART FELL				
		1634	00					
	132	52	00	A.P.P. (2 W/Ons)	Ashley + King			
		1686	00					
	106			TERRY NATION (Script)				
	127	67	00	HIRE of Studio Equip- ment				
	131	208	00	VT COSTS				
TOTAL								

PROG. TITLE				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				To:-		Room No. and Building		
Dept.				Contracts Asst.:		S.H.		1
Production day(s) and date(s)				Musical Instruments		E. G38 T.C.		1
Filming date(s)				Scene Master		128 Sc.Blk, T.C.		1
Producer				Music Adviser		4018 T.C.		1
Director				Music Library		3033 T.C.		1
Designer				Sound Supervisor		4029 T.C.		1
				M.P.O. Tel.		5023 Ken.Ho.		1
				Room No.		Building		Tel. Ext.
				File Copy				1
				Date				*
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players		Conductor		
Name of Orch. (or Assembler)				PLACE		DATES and TIMES		
(a) Outside Rehearsals:								
(b) Studio Rehearsals:								
(c) Selective Pre-Recording (In Vision/Out of Vision)								
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)								
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS
Leader				5 musicians - details to follow				
(Indicate which musicians are to double and on which instruments)								
Outside Requirements				Pre-Rec. and/or Tx. Studio Requirements				
Chairs								
Music Stands (No. & Type)								
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed				(Producer)				
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

PROG. TITLE DOCTOR WHO 43				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title THE ANDROID INVASION Eps. 3/4				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s) 02345/2043/4		Prod. Costing Wk(s) 35	Channel 35	Contracts Asst.: Hansel Davies		S.H. *		1
Dept. Drama Serials			Studio 30 8	Musical Instruments		E. G38 T.C.		1
Production day(s) and date(s) August 25th/26th, 1975			Week(s) 35	Scene Master		128 Sc.Blk, T.C.		1
Filming date(s) July 22-25th, 1975			Week(s) 30	Music Adviser		4018 T.C.		1
				Music Library		3033 T.C.		2
				Sound Supervisor		4029 T.C.		1
				M.P.O. Tel.		5023 Ken.Ho.		1
Producer Philip Hincholiffe			Room No. 305 Union	Building Threshold		Tel. Ext.		File Copy 1
Director Barry Letts			408			Date September 3rd, 1975		*
Designer								

REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players 5		Conductor Dudley Simpson	
Name of Orch. (or Assembler) Dudley Simpson				*PLACE DATES and TIMES			
(a) Outside Rehearsals:							
(b) Studio Rehearsals:							
(c) Selective Pre-Recording (In Vision/Out of Vision)							
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				Lime Grove Studio September 25th 2.30 - 5.30 p.m.			

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))				
STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS
Leader				
5 musicians - details to follow				

(Indicate which musicians are to double and on which instruments)	
Outside Requirements	Pre-Rec. and/or Tx. Studio Requirements
Chairs	
Music Stands (No. & Type)	
Conductor's Seat Desk	
Bass Stools	
Tuning Times	
Piano Supplier	
Choir Rostra	

Signed (Producer)	
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.	

This engagement is offered on the terms and conditions set out herein. Attendances are required as set out below or at any other places or times the BBC may direct.

THE TERMS OF ATTACHED APPENDIX ML10C ARE AN INTEGRAL PART OF THE AGREEMENT

PROGRAMME TITLE: DR WHO 4J EPS 3-4

RECORDING DATE(S) (OR LIVE TX): EP3, 25 SEP 75: EP4, 25 SEP 75:

PROJECT NO(S): 023452043-4

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/BARRY LETTS

CONTRIBUTION: TO ASSEMBLE ORCHESTRA.	INCIDENTAL MUSIC SESSION	
NUMBER OF MUSICIANS (INCLUDING	FEE 5 MUSICIANS @ £18 EPS 3-4	
LEADER IF ANY): 5	(PER PG)	90.00
ATTENDANCES REQUIRED:	DOUBLING FEE(S) 5 @ £1-80	
INCIDENTAL MUSIC SESSION TO	EPS 3-4 (PER PG)	9.00
RECORD MUSIC FOR FOLLOWING NUMBER	PORTERAGE BASS CLARINET + 2	
OF EPISODES: 2:	EP 3	1.25
25TH SEPTEMBER 1975	ASSEMBLY FEE 5 @ £1.50 EP 3	7.50
1430-1730 HOURS	TOTAL EP 3	£107.75
LIME GROVE STUDIOS	TOTAL EP 4	£99.00

IF REGISTERED, RETURN VAT INVOICE WITH CONTRACT FOR VAT INCLUSIVE PAYMENT. QUERIES RE CHEQUES TO ARTISTS PAYMENTS TELEVISION ACCOUNTS TEL: (01) 580 4468

FOR EACH REBROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX HERETO A REPEAT ASSEMBLY FEE OF P. PER MUSICIAN WILL BE ADDED.

IF ANY ADDITIONAL FEE FOR SALES BECOMES PAYABLE UNDER EITHER CLAUSE 21(E) OR (F) OF THE APPENDIX HERETO AN ASSEMBLY FEE OF 25P PER MUSICIAN WILL BE ADDED TO THE FIRST SUCH PAYMENT ONLY.

ALL MONIES (AND IN ADDITION VAT IF INVOICED) IN CONNECTION HERewith TO BE PAID TO THE AGENT NAMED IN ADDRESS BELOW UNLESS THE BBC AND THE ARTIST/CONTRIBUTOR OTHERWISE AGREE.

THE TOTAL PERFORMANCE FEE PER PROGRAMME COVERS ONE BROADCAST OF THE PERFORMANCE OR RECORDING UNDER CLAUSE 21(C) OF THE APPENDIX HERETO. PERCENTAGE OF TOTAL PERFORMANCE FEE PAYABLE FOR EACH REBROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX HERETO: 50%.
TOTAL PERFORMANCE FEE(S): EP 3-4 (PER PG)

Signed on behalf of the BBC

I ACCEPT this engagement(s) and undertake to observe the terms and conditions set out herein.

E.K. WILSON

(HEAD OF ARTISTS' CONTRACTS, TELEVISION)

Authorised for Payment

Date..... Artist's / Signature.....
Contributor's

DUDLEY SIMPSON

Normal Country of Residence (if not UK) of each Artist/Contributor covered hereby.

T

PUNCH C023452043SIMPA165655706P5C0*N/L

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

Tel.: Telex: Telegrams and Cables: Telecasts London Telex

DUDLEY SIMPSON

BBC Ref. 35/ND

TELEVISION

ML10C

1. Artist (Retain)
2. Acceptance (Sign and return)
3. Enterprises P.C. 4. Prog. Dept. 5. Index

Date 29 SEP 75

This engagement is offered on the terms and conditions set out herein. Attendances are required as set out below or at any other places or times the BBC may direct.

THE TERMS OF ATTACHED APPENDIX ML10C ARE AN INTEGRAL PART OF THE AGREEMENT

PROGRAMME TITLE: DR WHO 4J EP 1

RECORDING DATE(S) (OR LIVE TX) : 20 SEP 75:

PROJECT NO(S): 023452041

DIRECTOR OR PRODUCER: PHILIP HINCHCLIFFE/BARRY LETTS

CONTRIBUTION: TO ASSEMBLE ORCHESTRA.
NUMBER OF MUSICIANS (INCLUDING
LEADER IF ANY): 5INCIDENTAL MUSIC SESSION
FEE SUPPLEMENTARY TO CONTRACT
DATED 18/9/75 5 MUSICIANS
@ £27

135.00

ATTENDANCES REQUIRED:

NEW SESSION ON 20TH SEPTEMBER AS
BOOKED MULTI-EPISODICALLY FOR
ORIGINAL SESSION AND RAN INTO
OVERTIME

TOTAL

£135.00

IF REGISTERED, RETURN VAT INVOICE WITH CONTRACT FOR VAT INCLUSIVE PAYMENT.
QUERIES RE CHEQUES TO ARTISTS PAYMENTS TELEVISION ACCOUNTS TEL: (01) 580 4468

ALL MONIES (AND IN ADDITION VAT IF INVOICED) IN CONNECTION HERewith TO
BE PAID TO THE AGENT NAMED IN ADDRESS BELOW UNLESS THE BBC AND THE
ARTIST/CONTRIBUTOR OTHERWISE AGREE.

FOR EACH REBROADCAST ACTUALLY GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX
HERETO A REPEAT ASSEMBLY FEE OF P. PER MUSICIAN WILL BE ADDED.

IF ANY ADDITIONAL FEE FOR SALES BECOMES PAYABLE UNDER EITHER CLAUSE
21(E) OR (F) OF THE APPENDIX HERETO AN ASSEMBLY FEE OF 25P PER MUSICIAN
WILL BE ADDED TO THE FIRST SUCH PAYMENT ONLY.

THE TOTAL PERFORMANCE FEE PER PROGRAMME COVERS ONE BROADCAST OF THE
PERFORMANCE OR RECORDING UNDER CLAUSE 21(C) OF THE APPENDIX HERETO.
PERCENTAGE OF TOTAL PERFORMANCE FEE PAYABLE FOR EACH REBROADCAST ACTUALLY
GIVEN UNDER CLAUSE 21(D) OF THE APPENDIX HERETO: 50%.
TOTAL PERFORMANCE FEE(S):

Signed on behalf of the BBC

I ACCEPT this engagement(s) and undertake to observe the terms and conditions set out herein.

E.K. WILSON

(HEAD OF ARTISTS' CONTRACTS, TELEVISION)

Authorised for Payment

Date..... Artist's / Signature.....
Contributor's

DUDLEY SIMPSON

Normal Country of Residence (if not UK) of each Artist/Contributor
covered hereby.

T

PUNCH C023452041SIMPA165655706P!C0*N/L

DR. WHO 4T
02345/2041-4

Dir: Barry Letts

P.A.: Marion McDougall

Room 408 Threshold

A.F.T.: Felicity Trew

Extn.

Asst: Tony Sinclair

Filming: Tuesday, 22nd - Friday, 25th July Wk 30

Studio: Plan & Tues 11th & 12th August Tc3 Wk 33

Studio: Plan & Tues 25th & 26th August Tc8 Wk 35

Ep. 1: UTC/6HT/300787 Sp: 910331 (97432) ED: 40126

Ep. 2: UTC/6HT/300791 Sp: 92198 (97480) ED: 30213

Ep. 3: UTC/6HT/300898 Sp: 9808 (96616) ED: 47968
65458 (61649)

Ep. 4: UTC/6HT/300908 Sp: 99156 (910439) ED: 48267

EDITING

Wed. 27th Aug: 1700 - 1800 2 mach with Videodisc
Tues. 2nd Sept: 0900 - 1815 3 mach
Sun. 7th Sept: 0900 - 1845 3 mach.
Fri. 12th Sept: 0900 - 1845 3 mach to 1430 then 2
Sat. 13th Sept: 0900 - 1845 3 mach to 1430 then 2
Sun. 14th Sept: 1400 - 2330 2 mach.

Music RECORDINGS (Dudley Simpson)

Sat. 20th Sept: 7.30 - 10.30
Thurs. 25th Sept: 2.30 - 5.30

SYNTH.

Ep. 1: Tuesday, 23rd Sept.
Ep. 2: Saturday, 27th Sept.
Ep. 3: Sunday, 28th Sept.
Ep. 4: Tuesday, 30th Sept.

From: Assistant to Barry Letts

Room No. 8

Building: c/o 508 Threshold

Tel.

Ext.:

date: 1.10.75

Subject: 'DR. WHO' 4J - 02345/2041-4

MUSIC DETAILS - composer DUDLEY SIMPSON

To: Ann Carrington, Secretary to Philip Hinchcliffe

I have now completed the MUSIC CONTENT (D) forms for the above programme.

Incidental music times are stated on each form and in addition, forms for Episodes 2, 3 and 4 show durations of the repeat music from end of each previous episode.

Episode 4: Dudley composed 5' 12" of music for this episode but we only used 5' 06".

(Hope you had a good holiday!)

Love, Joy

(Joy Sinclair)

P.

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service.....BBC-1..... Date of issue.....3.10.75.....

900 BT

COPYRIGHT DEPARTMENT
PAYMENTS

Author if different
from Payee.....

Payee Number	29-36

Payee Name	37-64
	<u>Dudley Simpson Esq.,</u>

Address

Copy to: Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.D.TEL.
Music Adviser

Cd.Cd.	Sc.	Un.Cd.
1-2	3-4	
P6		

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
5-17	18-21	22-28	67-72	non-punch
023452041		£		DOCTOR WHO : THE ENEMY WITHIN (4 part serial)
023452042		£		incidental music
023452043		£		fee episode 1 - 8-minutes
023452044		£		fee episode 2 - 4-minutes
				fee episode 3 - 7-minutes
				fee episode 4 - 6-minutes

Passed by.....

Certified duly performed on above date(s).....

PROMOTION MATERIAL

'DOCTOR WHO'

'THE ANDROID INVASION'

by

TERRY NATION

Tx: November 22-December 13th, 1975

SELLING POINTS:

1. Starring Tom Baker as the Doctor and Elisabeth Sladen as his assistant, Sarah Jane Smith and the reappearance of Ian Marter as Harry Sullivan
2. A four-part story set on Earth and in space
3. Introducing the Kraals, an alien race intent on the destruction of Earth.

STORY:

The Tardis lands on Earth near Devesham, a village Sarah knows well and is delighted to revisit. Things seem very strange in the village and even stranger in the nearby Space Defence Station. Old friends are there, but have changed in a sinister way and one of the chief figures is an astronaut thought to have died years ago. The Tardis takes off of its own accord. The Doctor eventually realises that they are not on Earth at all but are caught up in a rehearsal of a master plan to invade Earth and wipe out its population by the Kraals. He and Sarah must get back to Earth to warn them of their fate - but how without the Tardis? To complicate matters further a duplicate Doctor and duplicate Sarah appear on the scene.

After a dangerous journey through time and space in two small containers, the Doctor and Sarah arrive just in time to turn the tables on the Kraals and defeat the invasion.

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.
FROM

Drama Serials

Philip Hinchcliffe

PRODUCER OF

DOCTOR WHO

BBC 1

~~XXXXX~~
BBC 2

STORY EDITOR

Robert Holmes

TITLE OF PLAY, SERIES EPISODE OR SERIAL

'The Enemy Within' (working title)

Project Number

02345/2041/4

Duration:

4 x 25'

AUTHOR (AND TRANSLATOR)

Terry Nation

DRAMATISED/ADAPTED BY

DIRECTOR (IF KNOWN)

Barry Letts

Rec. Week & Day (if known)

Weeks 33 and 35 TX Week & Day (if known): (Sats. Wks. 48-51)

Studio

Cast: *

Large (20 plus) / Medium / Small (6 minus)

Approx. No. & Type of Sets

Possible Film Requirements

Filming - Week 30

TYPE OF DRAMA:

Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

Science fiction adventure serial

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

The Tardis lands on Earth near Devesham, a village Sarah knows well and is delighted to revisit. Things seem very strange in the village and even stranger in the nearby Space Defence Station. Old Friends are there but have changed in a sinister way and one of the chief figures is an astronaut thought to have died years ago. The Tardis takes off of its own accord. The Doctor eventually realises that they are not on Earth at all but are caught up in a rehearsal of a master plan to invade Earth and wipe out its population by the Kraals. He and Sarah must get back to Earth to warn them of their fate - but how without the Tardis? To complicate matters further a duplicate Doctor and duplicate Sarah appear on the scene.

After a dangerous journey through time and space in two small containers, the Doctor and Sarah arrive just in time to turn the tables on the Kraals and defeat the invasion.

ANY OTHER POINTS (e.g. names of leading artists if known)

From: Assistant to Music Advisor, Light Entertainment Group, Television.
Room No. & Building: 4015 T.C. **Tel. Ext.:** **date:** 13th October 1975.
Subject: ORCHESTRATIONS COSTS: Nominal Code 109.
To: Philip Hinchcliffe **Copy to:** O.Serials D.Tel.

The following invoice(s) for orchestrations has/have been forwarded to Television Accounts for payment as a charge against your programme:-

<u>Arranger/Copyist</u>	<u>Amount</u>	<u>Programme</u>	<u>Project No.</u>
G.E.Bayton	£	Dr.Who (4J) (1)	2345/2041
"		" (2)	2345/2042
"		" (3)	2345/2043
"		" (4)	2345/2044

H. Worrall

(Hilary Worrall)

Secretary to Philip Hinchcliffe, Producer, Doctor Who

505 Union House

October 21st, 1975

DOCTOR WHO 4J. 'THE ANDROID INVASION'

Terence Banks

Herewith is the information you requested about the above serial:

Recording dates: August 11/12th; August 25th/26th.

Episode One:	Rec.No: B00787/ED	Duration 24.21	TX: 22.11.75
Episode Two:	Rec.No: B00791/ED	Duration 25.00	TX: 29.11.75
Episode Three:	Rec.No: B00898/ED	Duration 24.52	TX: 6.12.75
Episode Four:	Rec.No: B00908/ED	Duration: 22.37	TX: 13.12.75

Ann Carrington
Ann Carrington

CAST LIST

'DR. WHO' 4J
Episodes 1+2

TOM BAKER

DR. WHO

ELISABETH SLADEN

SARAH

MILTON JOHNS

CRAYFORD

MARTIN FRIEND

STYGGRON

MAX FAULKNER

RICHARD ADAMS

PETER WELCH

MORGAN

Episode 2

IAN MARTER

HARRY

JOHN LEVENE

RSM BENTON

Episode 2 to be recorded with
Episode 3

ROY SKELTON

CHEDAKI

= = = = = oOo = = = = =

CAST LIST

'DR. WHO' 4J
Episodes 3+4

TOM BAKER

DR. WHO

ELISABETH SLADEN

SARAH

MILTON JOHNS

CRAYFORD

IAN MARTER

HARRY

MARTIN FRIEND

STYGGRON

JOHN LEVENE

RSM BENTON

MAX FAULKNER

RICHARD ADAMS

Episode 3 (+2 inserts)

ROY SKELTON

CHEDAKI

Episode 3

STUART FELL

KRAAL CHARGEHAND

Episode 4

PATRICK NEWELL

COLONEL FARADAY

DAVE CARTER

TECHNICIAN 1

HUGH LUND

TECHNICIAN 2

HEATHER EMMANUEL

TESSA

TERRY WALSH

STUNT/DOUBLE

PROGRAMME TITLE: DR. WHO A.I. : THE ENEMY WITHIN

PRODUCER: Philip Hinchcliffe

DIRECTOR: Barry Letts

ASSISTANT: Joy Sinclair

FTIMING: Wk. 30 : Mon - Fri

PARTS: 4

TX.: •

VARIABLE BUDGET

[illegible]

CASH	Code	£
ARTISTS FEES	101	6350
LONG TERM CONTRACT CONT	102	
STAFF FEES incl Repeats	103	
REPEAT FEES	104	
ORCHESTRAS	105	600
COPYRIGHT DEPARTMENT	106	
O B SPECIFIED CONTRACTS	107	
FACILITIES	108	350
ORCHESTRATIONS	109	
HOSPITALITY	113	20
LOCATION CATERPING	114	500
EXPS excl on Contract	115	750
T & D HOME	117	350
T & D FOREIGN	119	
SCENIC SERVICING	120	3000
PURCHASED PROG MATERIAL	12J	
FILM STOCK & PROCESSING	124	500
OVERSEAS PRODUCTION FAC	125	
HIRED O B EQUIPMENT	126	
HIRED STUDIO EQUIPMENT	127	
TRANSPORT CREDIT TAXIS	128	20
FILM RECORDING	130	
VIDEOTAPE	131	1000
EXTRAS & WALK ON'S	132	1500
STILLS - BBC	133	
STILLS - AGENCY	134	
MISCELLANEOUS	135	50
VISUAL EFFECTS	137	1000
ACTION PROPERTIES	138	800
SCAFFOLDING non Scenic	139	
EXCESS BAGGAGE/FREIGHT	140	
SATELLITE CHARGES	141	
CASH:	TOTAL	18,990
VARIABLE RESOURCES:	TOTAL	43,942
VARIABLE BUDGET:	TOTAL	

Notes

Total : Variable		62,932
Total : Fixed		
TOTAL BUDGET	£	
COST PER HOUR		

PROG. TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
"DR. WHO" 4J S				Distribution		Denotes Recipient ☒	
Episode(s) / Sub. Title Episode One THE ANDROID INVASION				To:—		Room No. and Building ☒	
Proj. No(s) 02345/2041				PRESENTATION DESK (Tel. Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Rec. No./ Film Gauge VTC/6HT/B00787/ED				Dept. Org.: (White) P.Wineman		406 Threshold *	
Spool No. 40126							
T.X. Date 22.11.1975		Week(s) 48	Mono/Colour Colour	Channel BBC-1			
				File copy (White)		1	
Person now Responsible PHILIP HINCHCLIFFE			Room No. 505	Building Union	Tel. Ext.	Home Tel. No.	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
 Usual DR. WHO filmed (1) THE ANDROID INVASION (0'23")
 Opening Titles + Slides (2) by TERRY NATION (0'24½")
 (3) PART ONE (0'26")
 into film of Soldier moving thru' bushes

TIMING

- Duration of programme timed on V.T. machine/film footage counter
 24' 21"
- timed on stop watch
 24' 22"
- Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
 0' 49"

CLOSING

- Wording of FIRST closing caption: Dr. Who
TOM BAKER
- Wording of FINAL closing caption: Directed by
BARRY LETTS (BBC Colour)
- If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date

TRANS WEEK NO.	48
-------------------	----

TRANS. DATE	SATURDAY, 22.11.1975
----------------	----------------------

TIME	
------	--

RADIO TIMES BILLING			
Distribution		Denotes Recipient	
To:-	Room No. and Building	☒	No of Cop
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Producer	*** 505 Union		1
Head (Serials)	406 Threshold		1

File Copy		1
-----------	--	---

Colour or Mono:	Channel:
Colour	BBC-1

DOCTOR WHO
starring TOM BAKER
in
THE ANDROID INVASION

A four-part story by
TERRY NATION

PART ONE

Corporal Adams
Dr. Who
Sarah Jane Smith
Morgan
Guy Crayford
Styggron

MAX FAULKNER
TOM BAKER
ELISABETH SLADEN
PETER WELCH
MILTON JOHNS
MARTIN FRIEND

Incidental Music by
Script Editor
Designer
Producer
Director

DUDLEY SIMPSON
ROBERT HOLMES
PHILIP LINDLEY
PHILIP HINCHCLIFFE
BARRY LETTS

PROD	
OFFICE TEL. EXT.	

PROG. TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
"DR. WHO" 4J S				Distribution		Denotes Recipient ☒	
Episode(s) / Sub. Title Episode Two THE ANDROID INVASION				To:—		Room No. and Building ☒	
Proj. No(s) 02345/2042				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Rec. No./ Film Gauge VTC/6HT/B00791/ED				Dept. Org.: (White) P.Winemman		406 Threshold *	
Spool No. 30213							
T.X. Date 29.11.1975		Week(s) 49	Mono/Colour Colour	Channel BBC-1			
				File copy (White)		1	
Person now Responsible PHILIP HINCHCLIFFE				Room No. 505	Building Union	Tel. Ext.	Home Tel. No.

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
Usual DR. WHO filmed (1) THE ANDROID INVASION (0'23")
Opening Titles + Slides (2) by TERRY NATION (0'24½")
(3) PART TWO (0'26")
into reprise from end previous episode : Sarah creeps up to
cell door - monster head watches - she speaks to imprisoned Doctor

TIMING

- Duration of programme timed on V.T. machine/film footage counter 25' 00"

timed on stop watch 25' 00"
- Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 0' 49"

CLOSING

- Wording of FIRST closing caption: **Dr. Who
TOM BAKER**
- Wording of FINAL closing caption: **Directed by
BARRY LETTS (BBC Colour)**
- If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date

TRANS WEEK NO.	49
-------------------	----

TRANS. DATE	SATURDAY, 29.11.1975
----------------	----------------------

TIME	
------	--

RADIO TIMES BILLING		No of Cop
Distribution	Denotes Recipient Room No. and Building	
To:-		
Radio Times Billing Clerk	6047 T.C.	1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Producer	505 Union	1
Head (Serials)	406 Threshold	1
File Copy		1

Colour or Mono:	Channel:
Colour	BBC-1

DOCTOR WHO
starring TOM BAKER

in
THE ANDROID INVASION

A four-part story by
TERRY NATION

PART TWO

Dr. Who
Sarah Jane Smith
Styggron
Guy Crayford
RSM Benton
Corporal Adams
Harry Sullivan
Morgan

TOM BAKER
ELISABETH SLADEN
MARTIN FRIEND
MILTON JOHNS
JOHN LEVENE
MAX FAULKNER
IAN MARTER
PETER WELCH

Incidental Music by
Script Editor
Designer
Producer
Director

DUDLEY SIMPSON
ROBERT HOLMES
PHILIP LINDLEY
PHILIP HINCHCLIFFE
BARRY LETTS

PROD OFFICE TEL. EXT.	
--------------------------	--

PROG. TITLE "DR. WHO" 4J				FIRST TRANSMISSION FORM: Films and Recorded Programmes					
Episode(s) / Sub. Title Episode Three THE ANDROID INVASION				Distribution To:—		Denotes Recipient Room No. and Building		No of Cop	
Proj. No(s) 02345/2043				PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4093 T.C.			
Rec. No./ Film Gauge VTC/6HT/B00898/ED				Dept. Org.: (White) P. Wineman		406 Threshold *		1	
Spool No. 47968									
T.X. Date 6.12.1975		Week(s) 50	Mono/Colour Colour	Channel BBC#1					
Person now Responsible PHILIP HINCHCLIFFE				Room No. 505		Building Union		Tel. Ext.	Home Tel. No.
				File copy (White)				1	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Usual DR. WHO filmed (1) THE ANDROID INVASION (0'23")
Opening Titles + Slides (2) by TERRY NATION (0'24½")
(3) PART THREE (0'26")
into reprise from end previous episode : (on film) fake Sarah
pulls out gun, in struggle she falls and her "face rolls off"

TIMING

2. Duration of programme timed on V.T. machine/film footage counter 24' 52"
in sypher suite
timed on stop watch 24' 52"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME) 0' 49"

CLOSING

4. Wording of FIRST closing caption: 'Dr. Who
TOM BAKER
5. Wording of FINAL closing caption: Directed by
BARRY LETTS (BBC Colour) '
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date

TRANS WEEK NO.	50
-------------------	----

TRANS. DATE	SATURDAY, 6.12.1975
----------------	---------------------

TIME	
------	--

RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	☒	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Producer	505 Union		1
Head (Serials)	406 Threshold		1

File Copy		1
-----------	--	---

Colour or Mono:	Channel:
Colour	BBC-1

DOCTOR WHO
starring TOM BAKER

in
THE ANDROID INVASION

A four-part story by
TERRY NATION

PART THREE

Dr. Who
Sarah Jane Smith
Chedaki
Styggron
Kraal
Morgan
Guy Crayford
Harry Sullivan
RSM Benton
Corporal Adams

TOM BAKER
ELISABETH SLADEN
ROY SKELTON
MARTIN FRIEND
STUART FELL
PETER WELCH
MILTON JOHNS
IAN MARTER
JOHN LEVENE
MAX FAULKNER

Incidental Music by
Script Editor
Designer
Producer
Director

DUDLEY SIMPSON
ROBERT HOLMES
PHILIP LINDLEY
PHILIP HINCHCLIFFE
BARRY LETTS

PROD OFFICE TEL. EXT.	
--------------------------	--

PROG. TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes				8	
"DR. WHO" 4J				Distribution		Denotes Recipient		No of Cop	
Episode(s) / Sub. Title Episode Four THE ANDROID INVASION				To:—		Room No. and Building			
Proj. No(s) 02345/2044				PRESENTATION DESK (Tel. Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2	
Rec. No./ Film Gauge VTC/6HT/B00908/ED				Dept. Org.: (White) P. Wineman		406 Threshold *		1	
Spool No. 48267									
T.X. Date 13.12.1975		Week(s) 51	Mono/Colour Colour	Channel BBC-1					
				File copy (White)				1	
Person now Responsible PHILIP MINCHCLIFFE				Room No. 505	Building Union	Tel. Ext.	Home Tel. No.		

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
 Usual DR. WHO filmed (1) THE ANDROID INVASION (0'23")
 Opening Titles + Slides (2) by TERRY NATION (0'24½")
 (3) PART FOUR (0'26")
 into reprise from end previous episode : Doctor + Sarah are in
 a rocket which is taking off for Earth - Sarah calls "it's crushing me"

TIMING

- Duration of programme timed on V.T. machine/film footage counter
 22' 37"
- timed on stop watch
 22' 37"
- Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
 0' 49"

CLOSING

- Wording of FIRST closing caption: 'Dr. Who
TOM BAKER
- Wording of FINAL closing caption: Directed by
BARRY LETTS (BBC Colour) '
- If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date

TRANS WEEK NO.	51
-------------------	----

TRANS. DATE	SATURDAY, 13.12.1975
----------------	----------------------

TIME	
------	--

RADIO TIMES BILLING

Distribution		Denotes Recipient		No of Cop
To:-	Room No. and Building			
Radio Times Billing Clerk	6047 T.C.			1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.			2
Press Office	2005 T.C.			1
Publicity Office	2013 T.C.			1
Producer	505 Union			1
Head (Serials)	408 Threshold			1
		File Copy		1

DOCTOR WHO
starring TOM BAKER

in
THE ANDROID INVASION

A four-part story by
TERRY NATION

PART FOUR

Colour or Mono:	Channel:
Colour	BBC-1

Doctor Who
Sarah Jane Smith
RSM Benton
Harry Sullivan
Colonel Faraday
Grierson
Tessa
Matthews
Guy Crayford
Corporal Adams
Styggron

TOM BAKER
ELISABETH SLADEN
JOHN LEVENE
IAN MARTER
PATRICK NEWELL
DAVE CARTER
HEATHER EMMANUEL
HUGH LUND
MILTON JOHNS
MAX FAULKNER
MARTIN FRIEND

Incidental Music by
Script Editor
Designer
Producer
Director

DUDLEY SIMPSON
ROBERT HOLMES
PHILIP LINDLEY
PHILIP HINCHCLIFFE
BARRY LETTS

PROD OFFICE TEL. EXT.	
--------------------------	--